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AND GROUPS OF
FIGURES, BEASTS, BIRDS, INSECTS, FLOWERS, FRUIT,
SHELLS, LANDSCAPES, &c. &c. &c.
COLLECTED FROM THE
Works of the greatest Masters,
TO WHICH IS PREFIXED,
AN ESSAY ON DRAWING,
WITH
INTRODUCTORY RULES
FOR
THE USE OF LEARNERS:
WHEREIN
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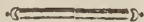
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For the remainder of their extensive Collection of Drawing-Books, see their Print Catalogue for 1795.

ON THE

ART OF DRAWING, &c.

DRAWING is the Art of representing by Lines and Shades the Figure of any thing seen in Nature, or whatever Form we conceive in idea ; it is the noblest Operation of human Ingenuity, and may certainly be reckoned among the Qualifications which are the Characteristic of a Gentleman. The Study of it ought to be encouraged in every Youth, whatever Station of Life he may be placed in ; for, besides its great Use to all Persons concerned in the way of Art, it must be extremely agreeable to a Gentleman to Sketch a fine Building, beautiful Prospect, Piece of Art, or uncommon Appearance in Nature. Besides, Drawing enables us to see things in a plainer and clearer Manner, and remember their Form, Shape, and other Circumstances, much better than can possibly be done without a Knowledge in this Art. In all Ages it has been carefully cultivated by the most polite Nations ; and the great Men who have excelled in it have been honoured by the Protection of those *Kings* and *Princes* who had a Taste for the liberal Arts. It sets before us the Beauties of Art, or the Productions of Nature, in so strong and just a Light, that one might imagine one's self on the Spot ; and this in a Language understood by all Mankind.

The

The Implements for *Drawing* are smooth-grained Charcoal, Black-Lead Pencils, red, black, and white Chalk, a Port-Crayon, Hair-Pencils, Crow-Quill Pens, Indian Ink, India Rubber, a Rule, and a pair of Compasses.—*Charcoal* is proper to sketch with, as any Strokes made with it may be brushed out with a Feather if wrong, and the *Black Lead Pencil* gives the correct Out-line. *Red Chalk* is proper to draw large or Academy Figures with, and *Black Chalk* the same, especially on coloured Paper, where the Lights put in with *White Chalk* have a beautiful Effect.—It is best to begin Drawing from some of the least complex Examples, as they are placed in this Collection. Every thing should be drawn at first with Strokes just visible, and afterwards corrected by altering what is amiss, made as like the Original as possible. In this manner a Learner should draw the several *Features*, in different Positions, well, before he attempts an entire Head or Face: for he cannot do the whole together, until he is Master of the Parts. This done, draw *Faces* and *Heads*, from some in Out-lines only, sketch the Out-line, and finish from the same shaded. Before I proceed in this particular, I will here give the most approved Proportions of a *Face* and *Head*, and the better to understand it, shall describe one viewed in Front; in which Position its Out-line makes nearly the Shape of an Egg, divided by Lines, as in the Examples. The upper Division for the *Hair*, then to the Top, and next to the Bottom of the *Nose*, the lower one to the *Chin*. This last Part is subdivided equally into three; the uppermost is the Distance between the *Nose* and *Mouth*. The Breadth is divided into five equal Parts, of which one is the *Eye*, another the Distance between the *Eyes*, from the outside of the *Eye* to the Side of the *Face* is another Part, the *Mouth* is a little more than one, the *Nose* a little less. The *Eye*, in Front, is divided into three, one of which is the Pupil or Sight; the *Ear* is the length of the *Nose*.

One of the greatest Beauties in drawing a Face, and which is absolutely necessary to it, is to place the Features truly in their Places; that is, the middle of the *Forehead*, the *Nose*, and the *Mouth*, exactly under one another in a Line, and the *Eyes* on a Line, properly crossing

sing that on which the Forehead, Nose, and Mouth are placed: If you would see how these Lines curve in the several Attitudes the *Head* may be put into, there is a very ingenious method in doing it, by getting a Piece of Box, or other smooth grained Wood, turned in the Shape of an *Egg*: make a strait Line on this Piece of Wood from the middle of the Top to the middle of the Bottom; then make cross Strokes on it at the proper Distances (as before directed in speaking of the Proportions of the Head) for the Eyes, Nose, &c. and by setting this Piece of Wood in Variety of different Attitudes, you will see how the Lines curve on those Occasions, and according to those Curves you must place and turn the several Features. By this means, I think, you will easily understand this Rule for placing the Features properly, which is one of the most difficult Points, and, at the same time, so absolutely necessary, that it is impossible to do any Head well without it: And next proceed to *Hands, Feet, &c.* and for due Proportion of which, see the Examples: After you draw these Parts well and with Ease, try an entire Figure, of which I shall here give you the most approved Measures and Proportions.—The Antients commonly allowed *Eight* Heads to their Figures, but we ordinarily divide the Figures into *Ten* Faces from the *Crown* of the Head to the *Sole* of the Foot, *viz.* from the Crown to the Forehead, one third of a Face. The Face begins at the Root of the lowest Hairs upon the Forehead, and ends at the bottom of the Chin.—The Face is divided into three proportionable Parts; the first contains the Forehead, the second the Nose, and the third the Mouth and the Chin; thence to the Pit between the Collar-bones, two Lengths of a Nose; to the Bottom of the Breasts, one Face; to the Navel, one Face; to the Genitals, one Face; to the upper Part of the Knee, two Faces; the Knee contains half a Face; to the Ankle, two Faces; to the Sole of the Foot, half a Face. A *Man's* Arms stretched out is, from the longest Finger of his right Hand, to that of his left, as broad as he is long; from one Side of the Breasts to the other, two Faces: The Bone of the Arm, called *Humerus*, is two Faces; from Shoulder to the Elbow, thence to the Root of the Little Finger, the Bone called *Cubitus*

Cubitus, with Part of the Hand, contains two Faces; from the Box of the Shoulder-blade, to the Pit betwixt the Collar-bones, one Face; the Sole of the Foot is the Sixth Part of the Figure; the Hand is the Length of a Face; the Thumb, a Nose, &c. Those measures are general, but liable to Exceptions, varying from the Quality of *Persons* and Movement of the *Muscles*. Be careful to make a just Symmetry and harmonious Correspondence in the whole Figure, not one *Leg* or *Arm* bigger or longer than the other, not the shrivelled Face of old Age with the plump Lips of Youth, the Body of a *Bacchus* with the Limbs of an *Apollo*; or the Shoulders of an *Hercules* with the Waist of a *Fribble*. It is proper here to take Notice of what great Advantage to a Person who would draw a *Human* Figure well, it is to understand something of the *Anatomy* of it; I mean so much of it as relates to the Bones and the Muscles; and, as appears externally: More than this would be to him mere matter of Curiosity; but thus much is worth the Pains of every one to become Master of who is ambitious of knowing the Foundation of the Art; for it will be a means of giving *Grace*, *Strength* and *Beauty* to his Figures, and he will be able to express the proper Parts of the Limbs, which principally operate in every Action, not blindly, and by Chance, but with *Truth* and *Certainty*; which is esteemed by every one, who is best able to judge, one of the greatest Beauties in a Figure: There is a proper Work for this Purpose, intituled, *A Compendious Treatise of Anatomy*, by J. Tinney, adapted to the Arts of Painting and Design; in which so much only as is necessary to the Painter, with a concise Explanation of it, is collected together from the more minute Parts, which are necessary to the Surgeon or Anatomist.

In *Drapery*, cloath your Figure properly and elegantly; and neither with some Moderns, by massy Folds, lose Sight of your original Intention, nor by servilely copying the Ancients, imitate wet Linen; and it will be a great Help to proportion, if whatever is intended for *Cloathing* be sketched naked; of which preserve as much as possible, yet carefully avoiding the above Extremes.

Next

Next in course, though first in Art, is the Expression of several *Passions* of the Soul, which is the most difficult and beautiful Parts of this Art. M. *Le Brun*, who has treated this Subject with great Success, says, that *Passion* is a Motion of the Soul, which makes it *follow* what it thinks good, and *fly* from that which it thinks hurtful; and what causes any passion in the *Soul* produces particular *Actions* in the Body, in the *Face* it more particularly shews what it feels, which for that Reason is called the *Mirror* of the Soul. The most capital Subjects extant of this Kind are M. *Le Brun's Passions of the Soul*, which are beautifully expressed by that great Master in Heads, about half the Size of Life, with an Abstract of his Discourse on each of them: These Heads, besides their Usefulness in this Particular, are likewise some of the best Examples to draw after, either in *red* or *black* Chalk, that are to be met with.

The *Out-line* conquered, our Advice touching *Light* and *Shadow* might almost be spared; so shall only say, in the Examples before you, cover not the *Light* too much at first, for that will throw a Gloom over your Drawing, and cannot easily be effaced: On the contrary, if our *Lights* are too open, you may advance on them with Shade at Pleasure. In *Composition* so dispose your Objects, that both *Light* and *Shade* may fall in Mass, and be careful that your *Principal* be placed to Advantage when you copy Nature (the noblest School for Art): Observe the Operation of *Light*, which, considered and observed from its Fountain, will alone instruct, being unerring in its Progress, and rendering the Beings most conspicuous nearest to our View.

Thus far relates to the *Human* Figure and its immediate Appendages, which are the most difficult and important Subjects of this Art. There are, however, other Parts which merit the Regard of the Learner. The drawing *Flowers*, *Fruits*, *Birds*, *Beasts*, and the like, might be the Subject of some of your first Attempts, not only as it is a more pleasing Employment, but as it is an easier task than the Drawing of *Faces*, *Hands*, *Feet*, and other Parts of the *Human* Body, which require not only more Care, but greater Exactness and more Judgment. There are but few particular Rules for your Instruction on this Head,

you

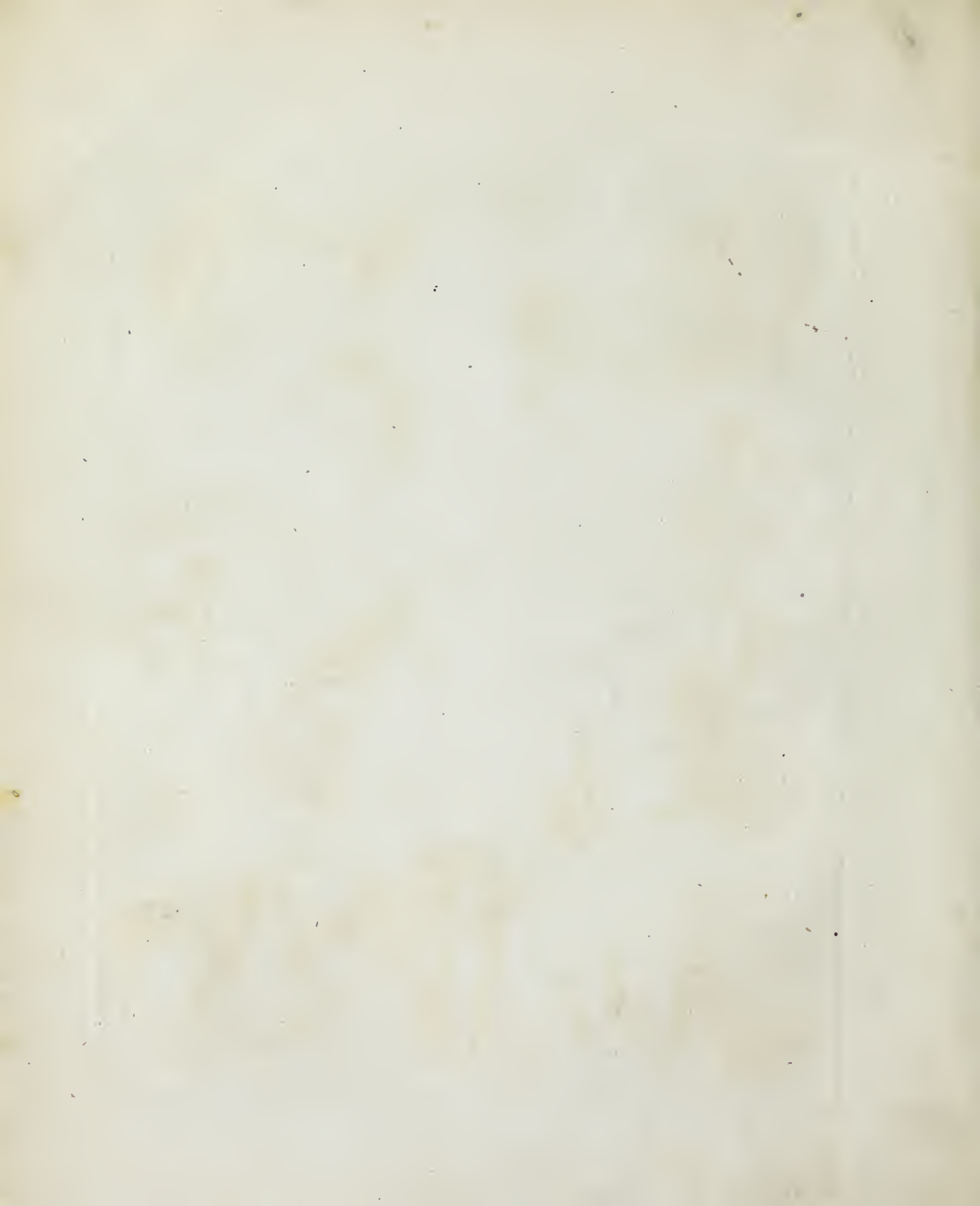
you have a Variety of Examples in this Collection, which copy with great Care and Exactness, and be sure to make a correct *Out-line* before you begin to *Shade*. Drawing of *Landscapes, Buildings, &c.* for a Gentleman, is the most entertaining and useful in the whole Art: To be able on the Spot (as is before observed) to take the Sketch of a fine Building, or beautiful Prospect of any curious Production of Art, or uncommon Appearance in Nature, or whatever else may present itself to view on our *Journies* or *Travels*, in our own or Foreign Countries, may be thus brought home and preserved for our future Use, either in Business or Conversation; and is the best method of bringing to mind again those Beauties that have once charmed us. *Trees* or *Houses*, though of the same Size, will appear otherwise, according to their Nearness or Distance; those at a *Distance* appearing *less* than those on the *fore* Ground, and those that are *farther* off, yet *less*. This Proportion you must be careful to represent accordingly, because it is that which principally gives the Appearance of Distance, and is one of the greatest Beauties in a *View* or *Landscape*, as may be seen by the Examples annexed, and are best inculcated by the Appearance of Objects according to their Situation in Nature.

The foregoing Rules are necessary to be known, and will readily advance a Student; therefore he who intends the imitative Arts for his Profession, should well attend to them.—But the Gentleman who means no further from his Pursuit than an *Accomplishment*, may be less solicitous in the discipline of Rule; since, though he become no great Proficient, a taste only will enable him to judge properly of the Works of such eminent Masters who have, or may hereafter improve the GRAPHIC Arts.

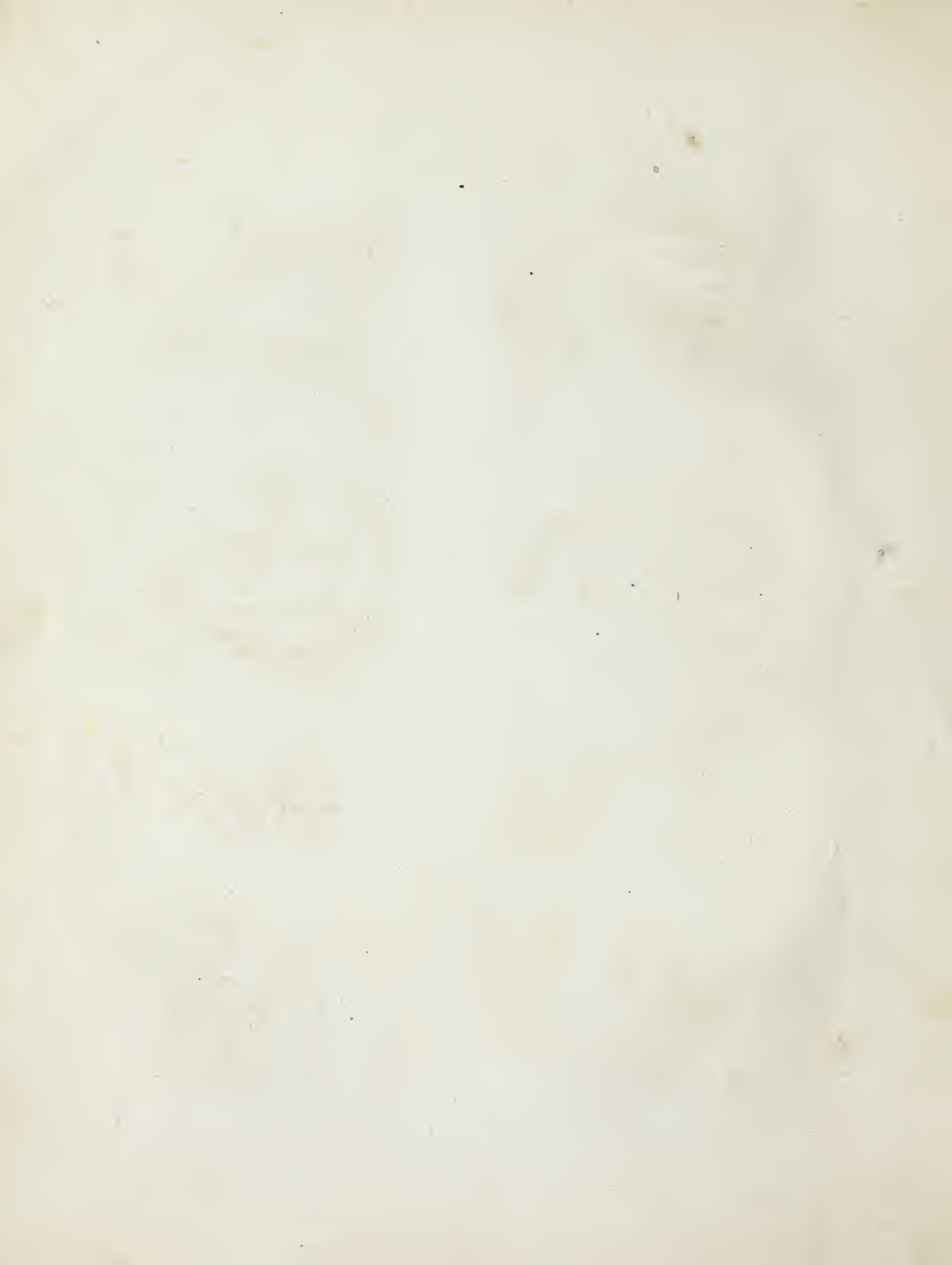
THE ARTIST'S VADE MECUM .
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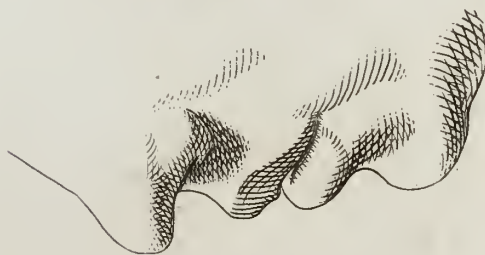
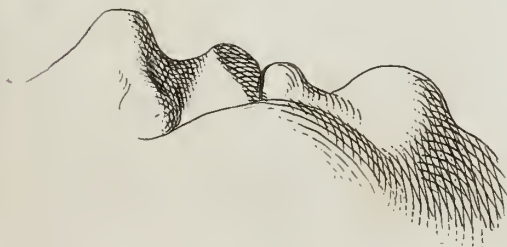
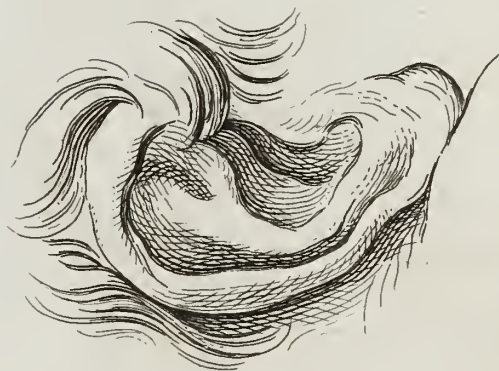
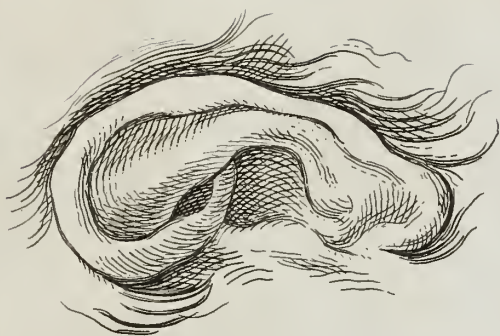


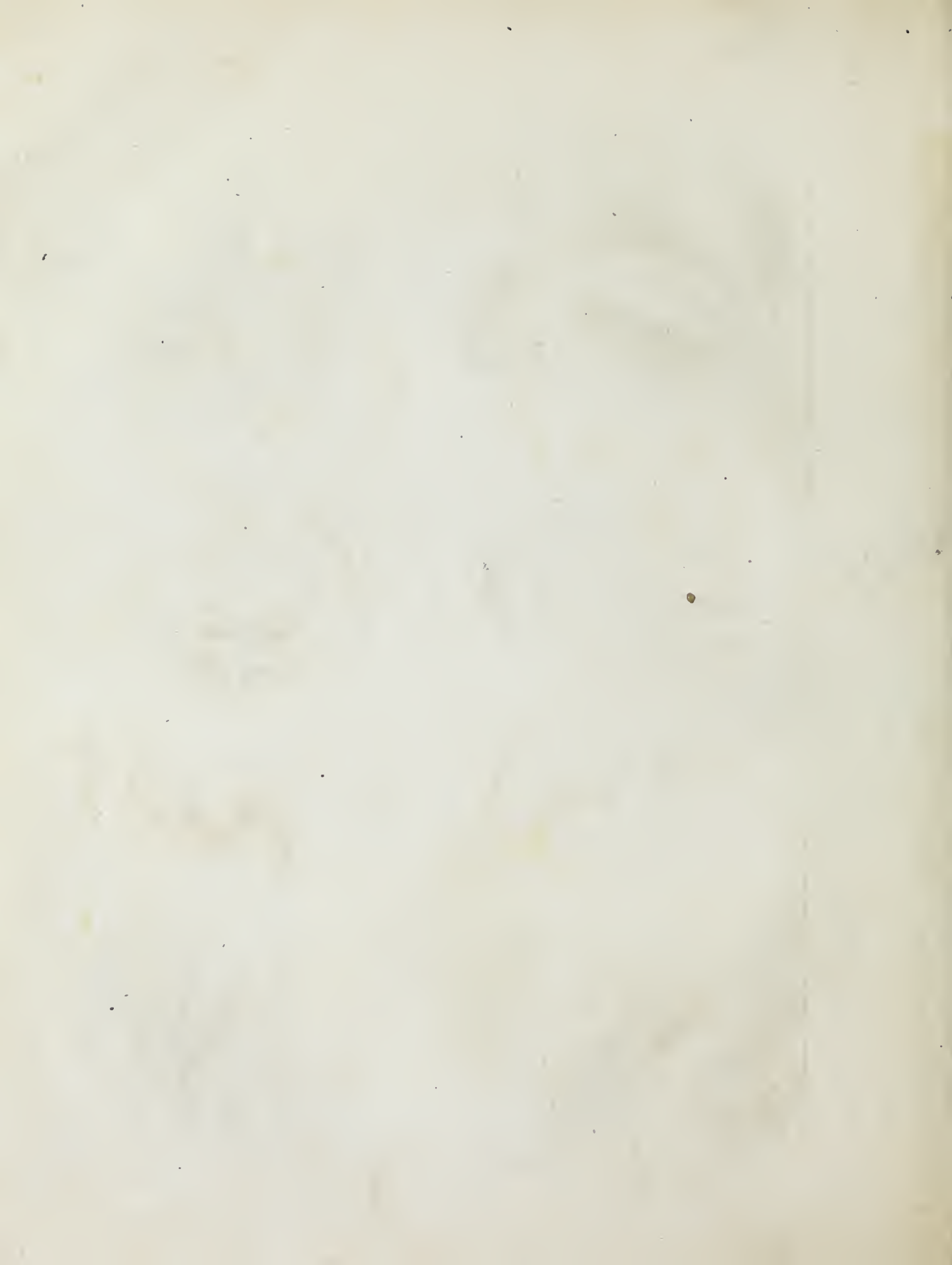


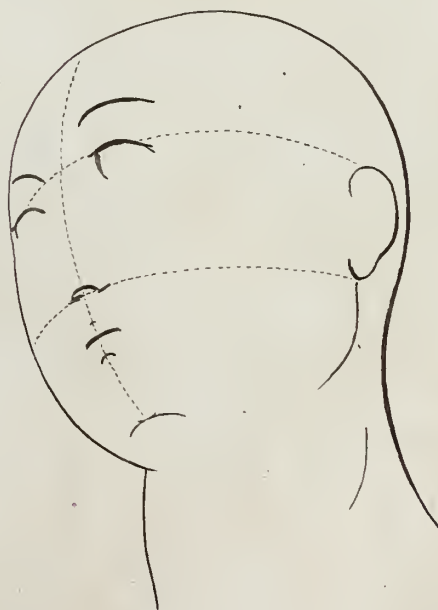
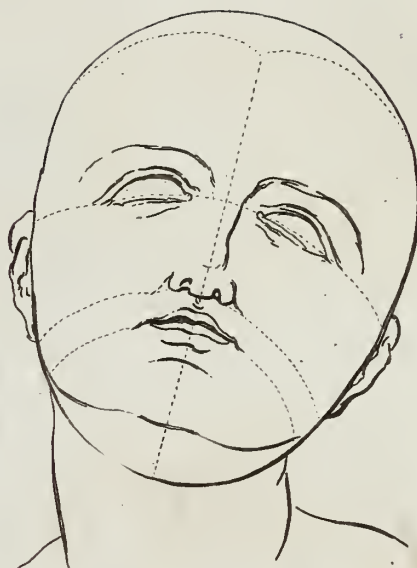
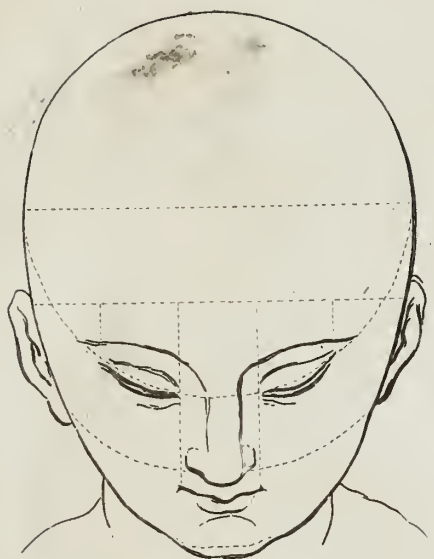


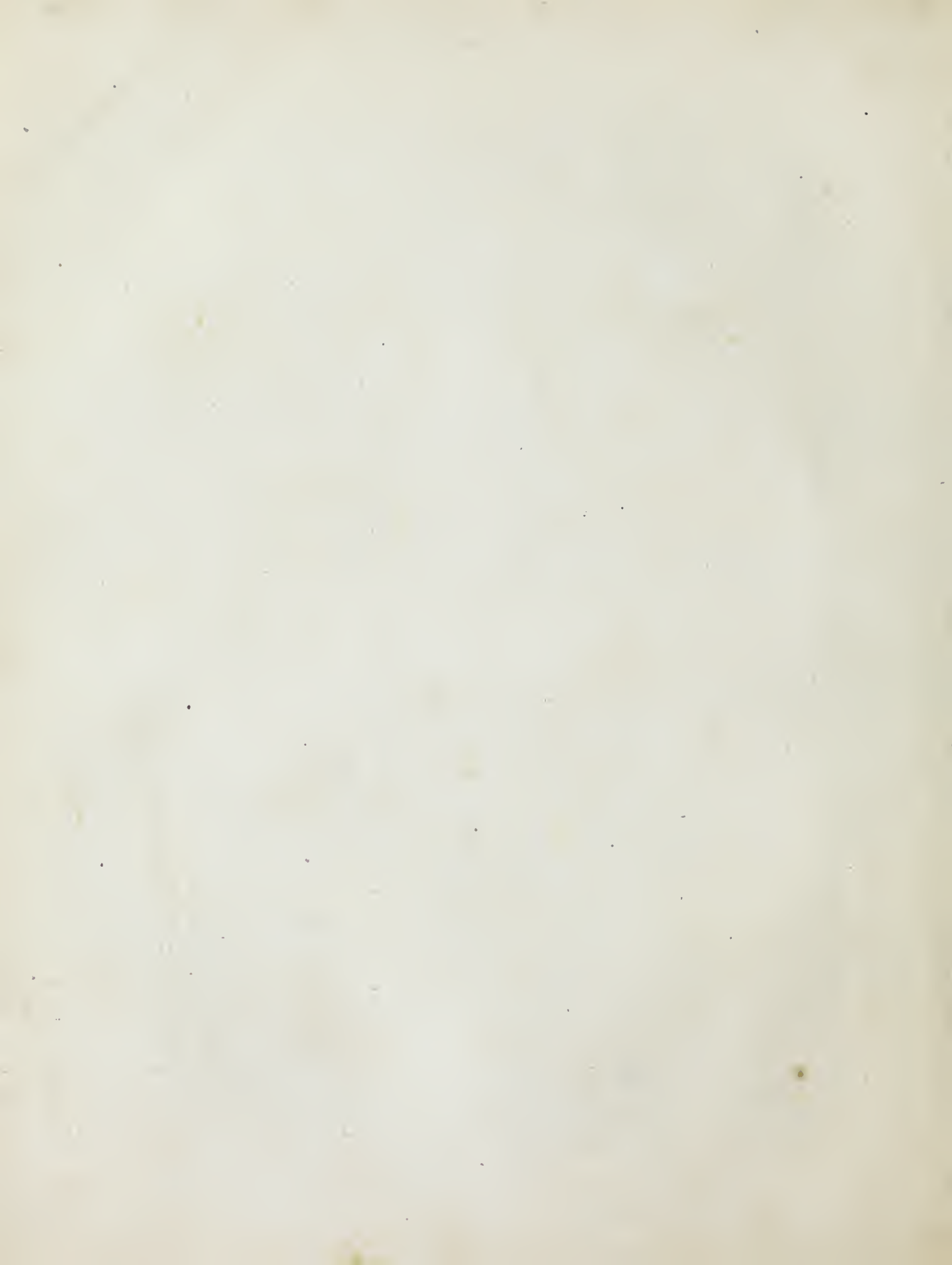


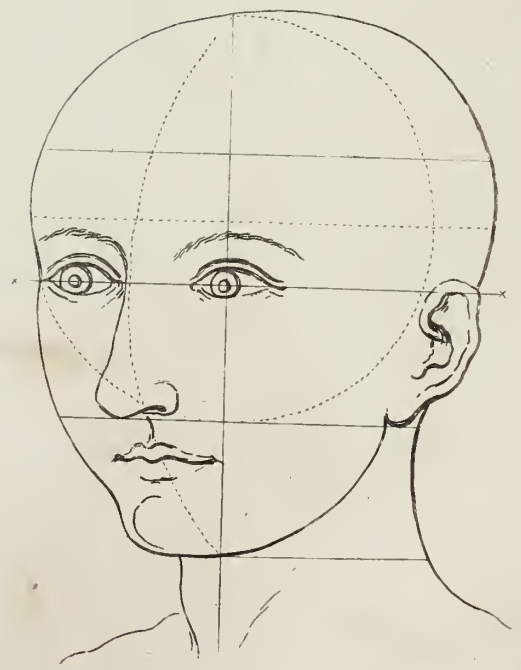
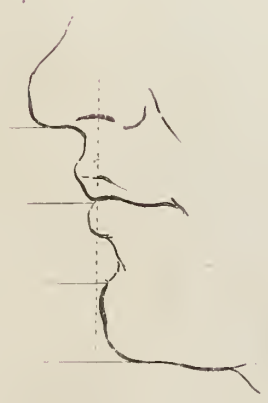
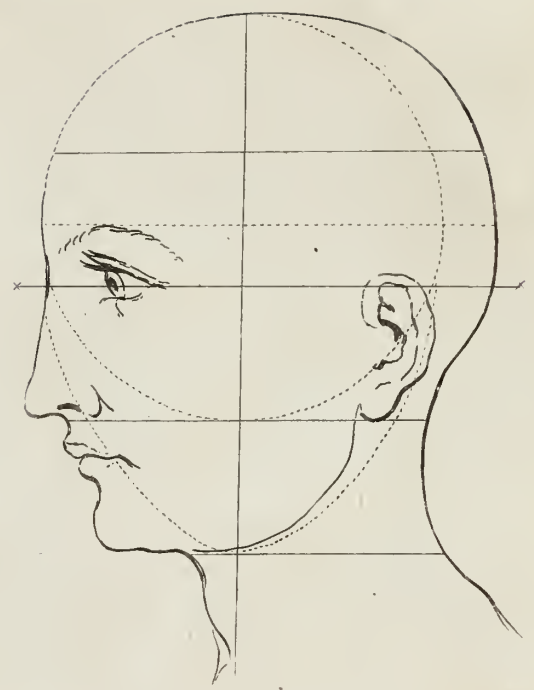
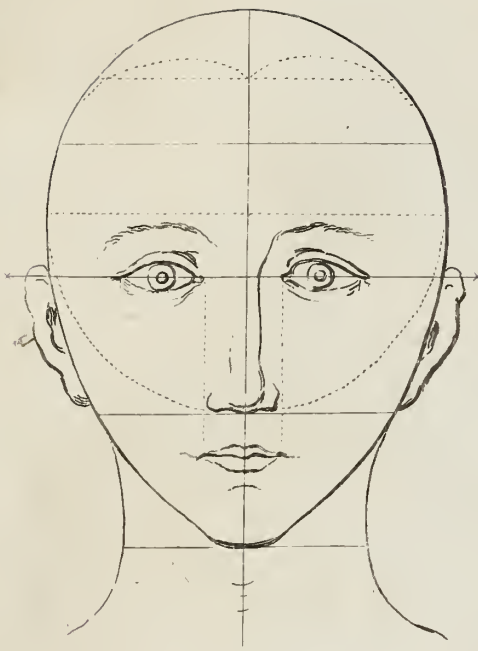




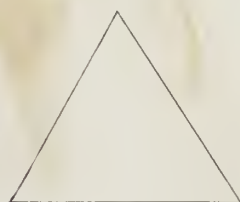
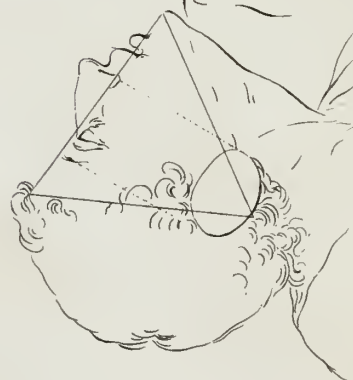
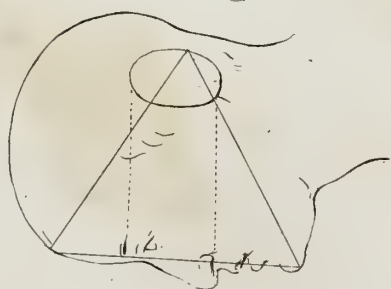
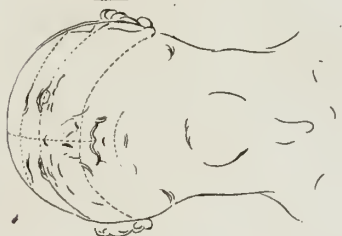
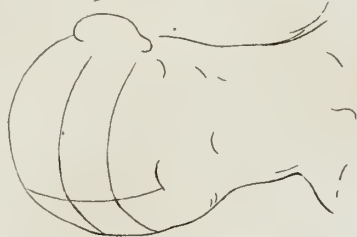


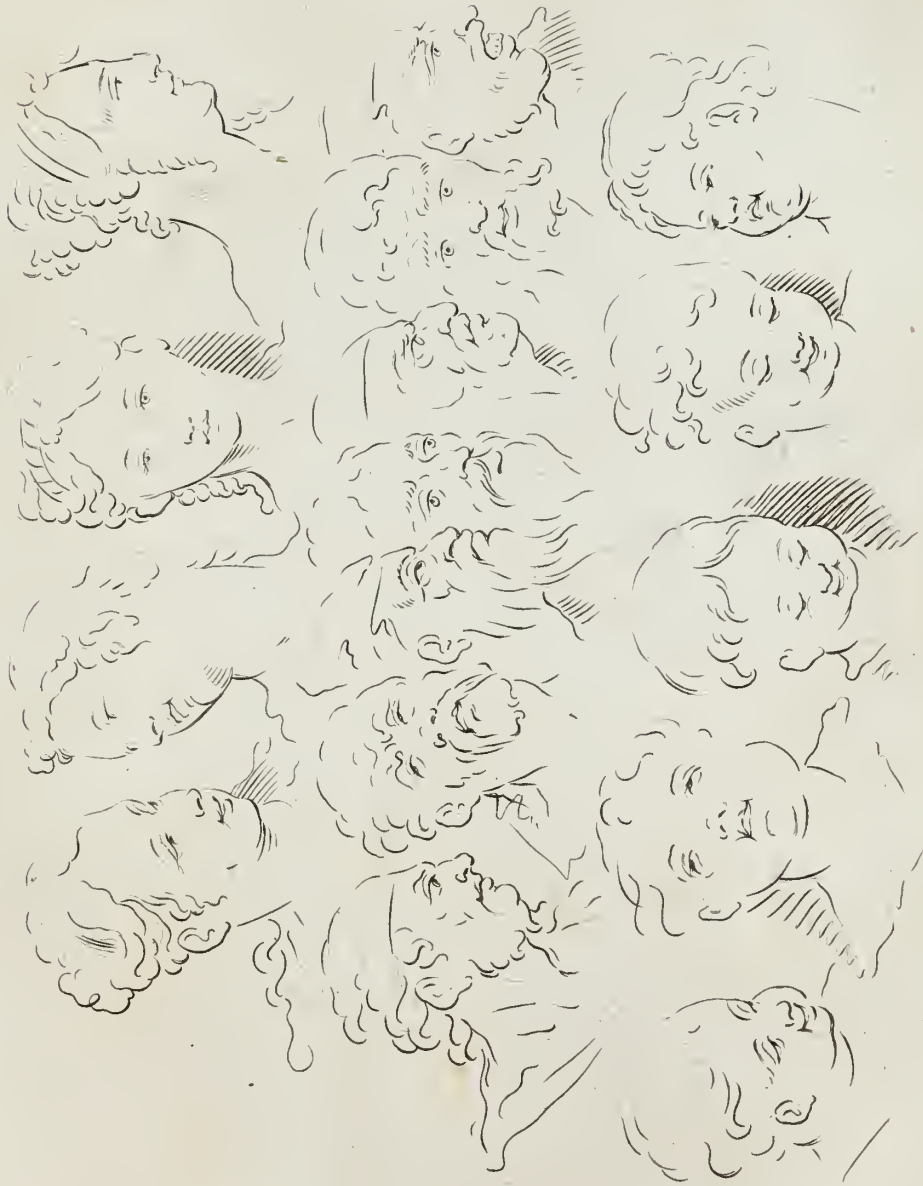


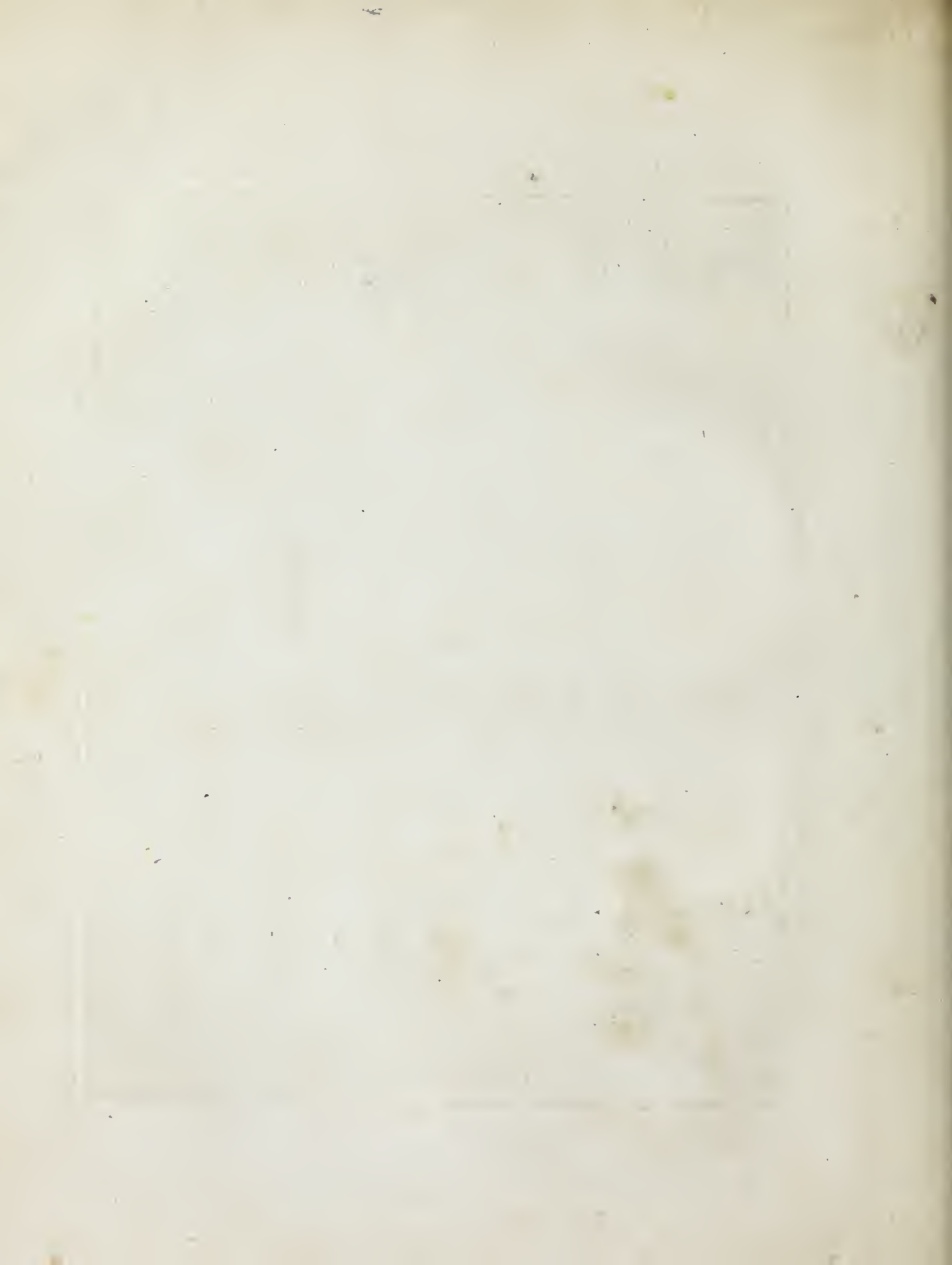




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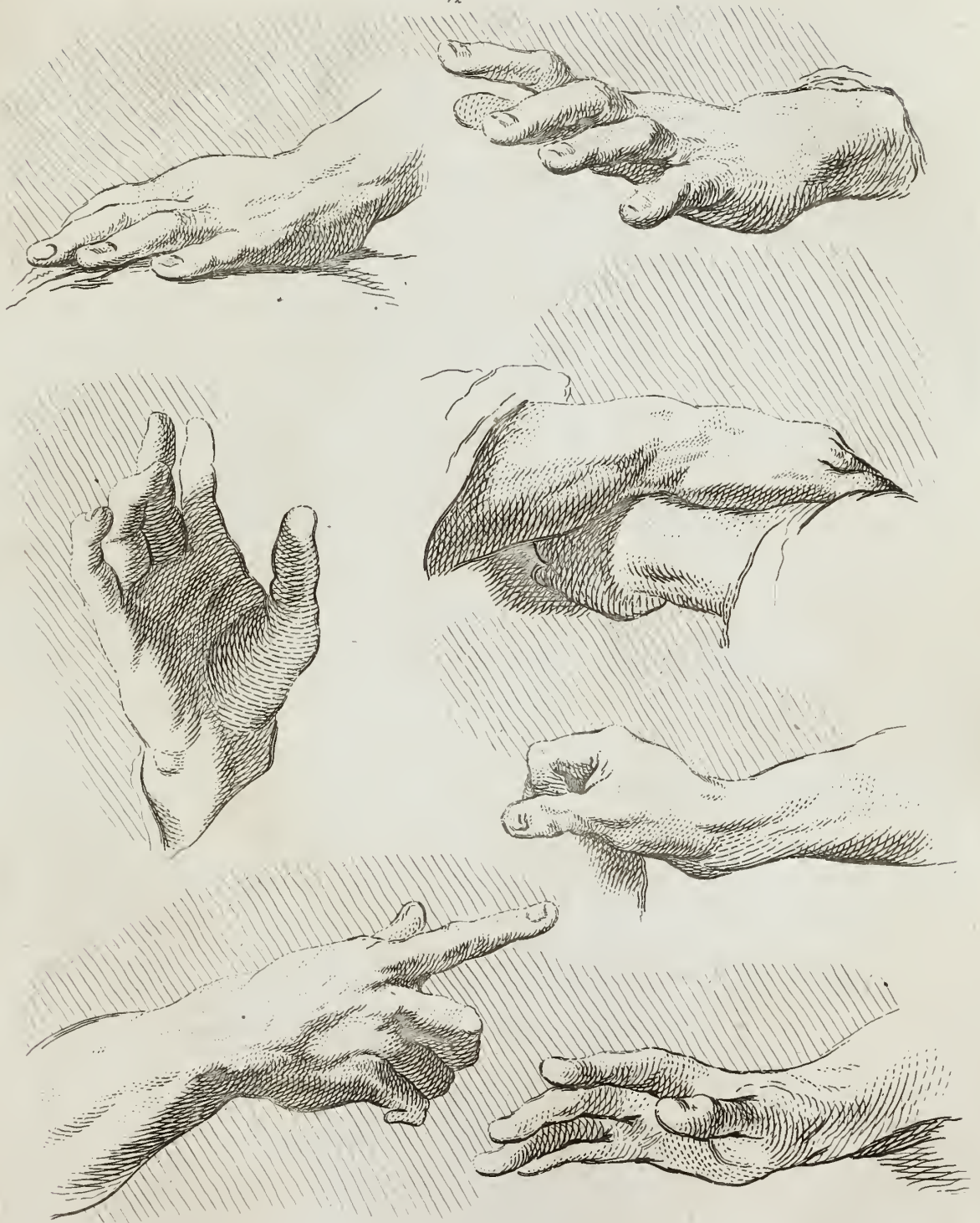


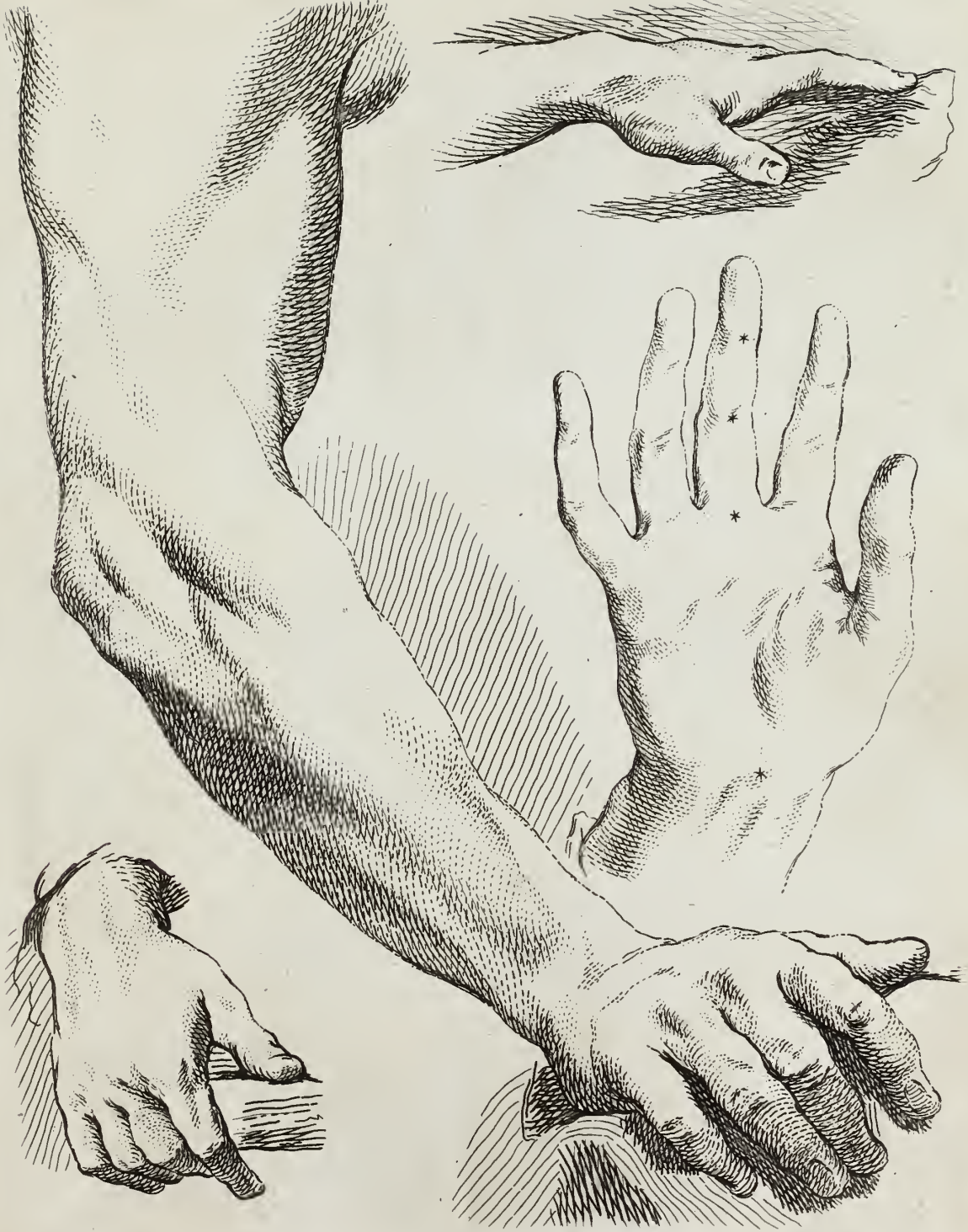


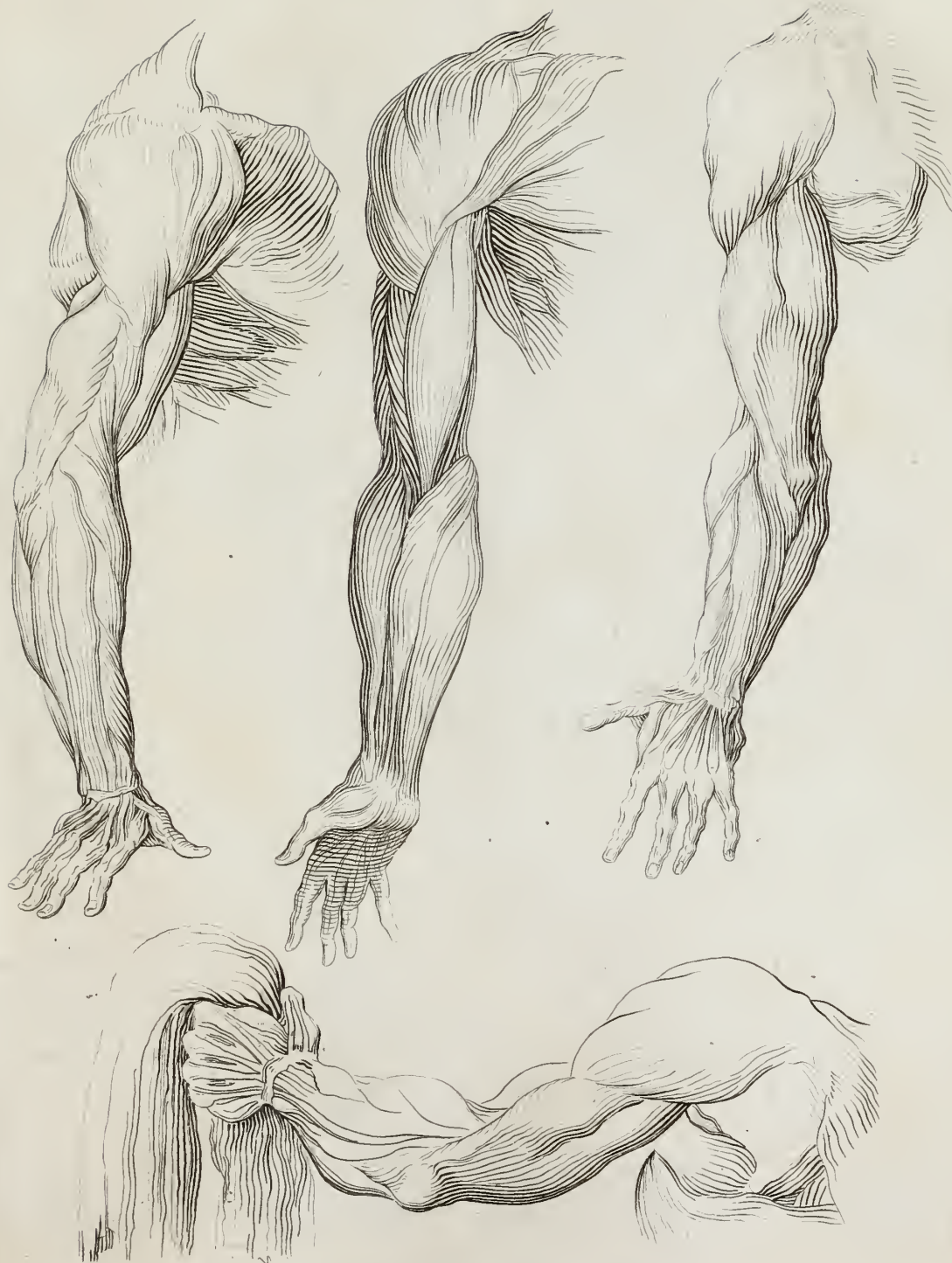








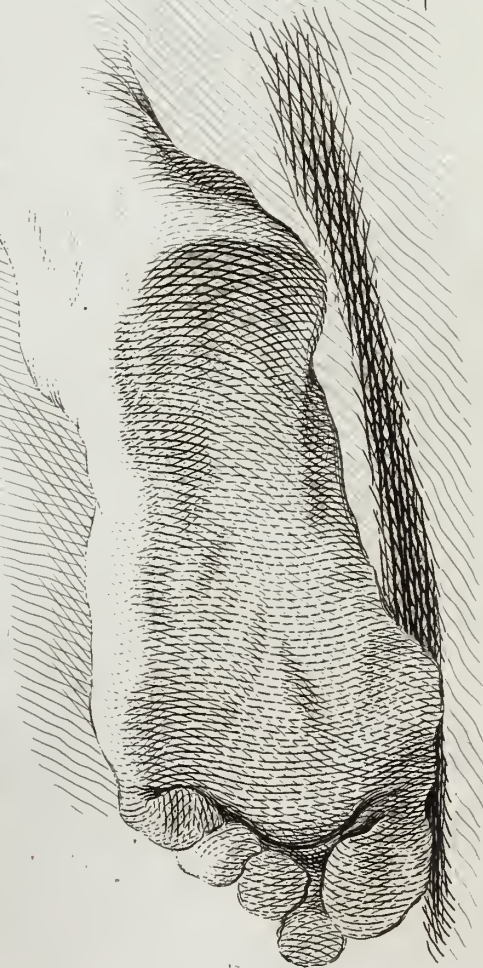
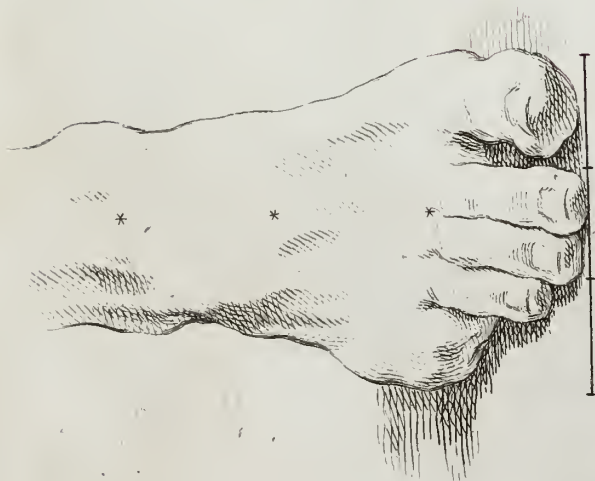
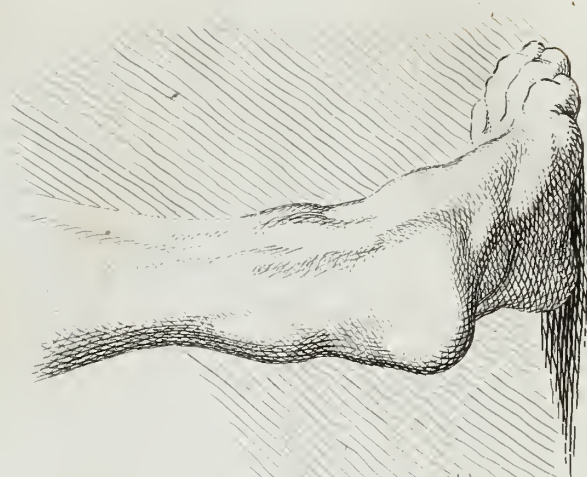






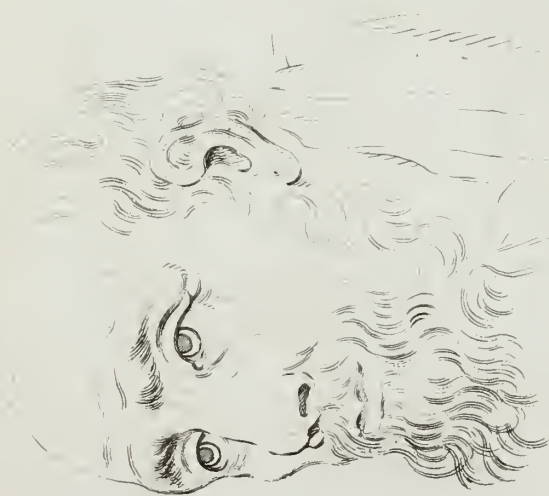


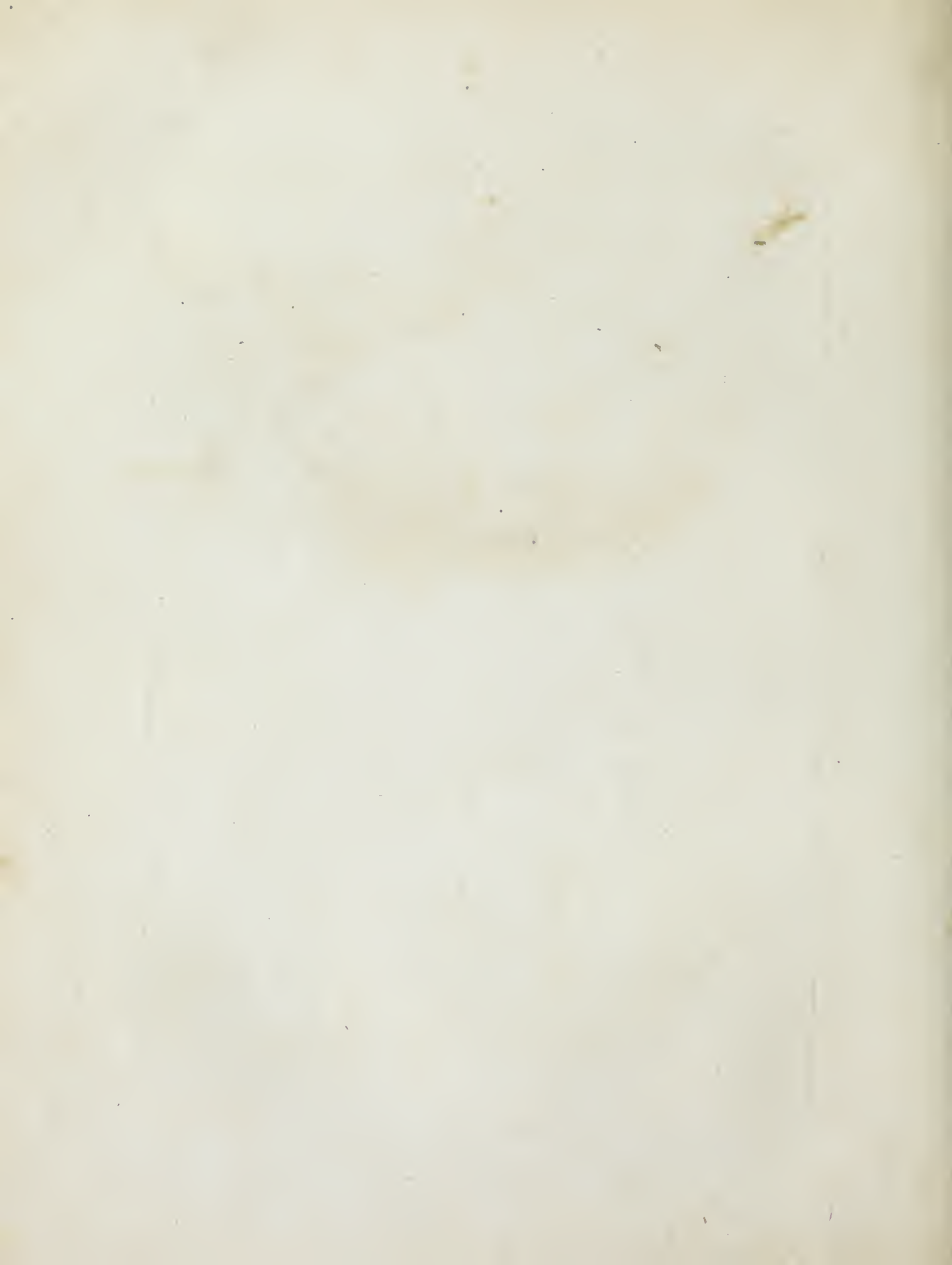


















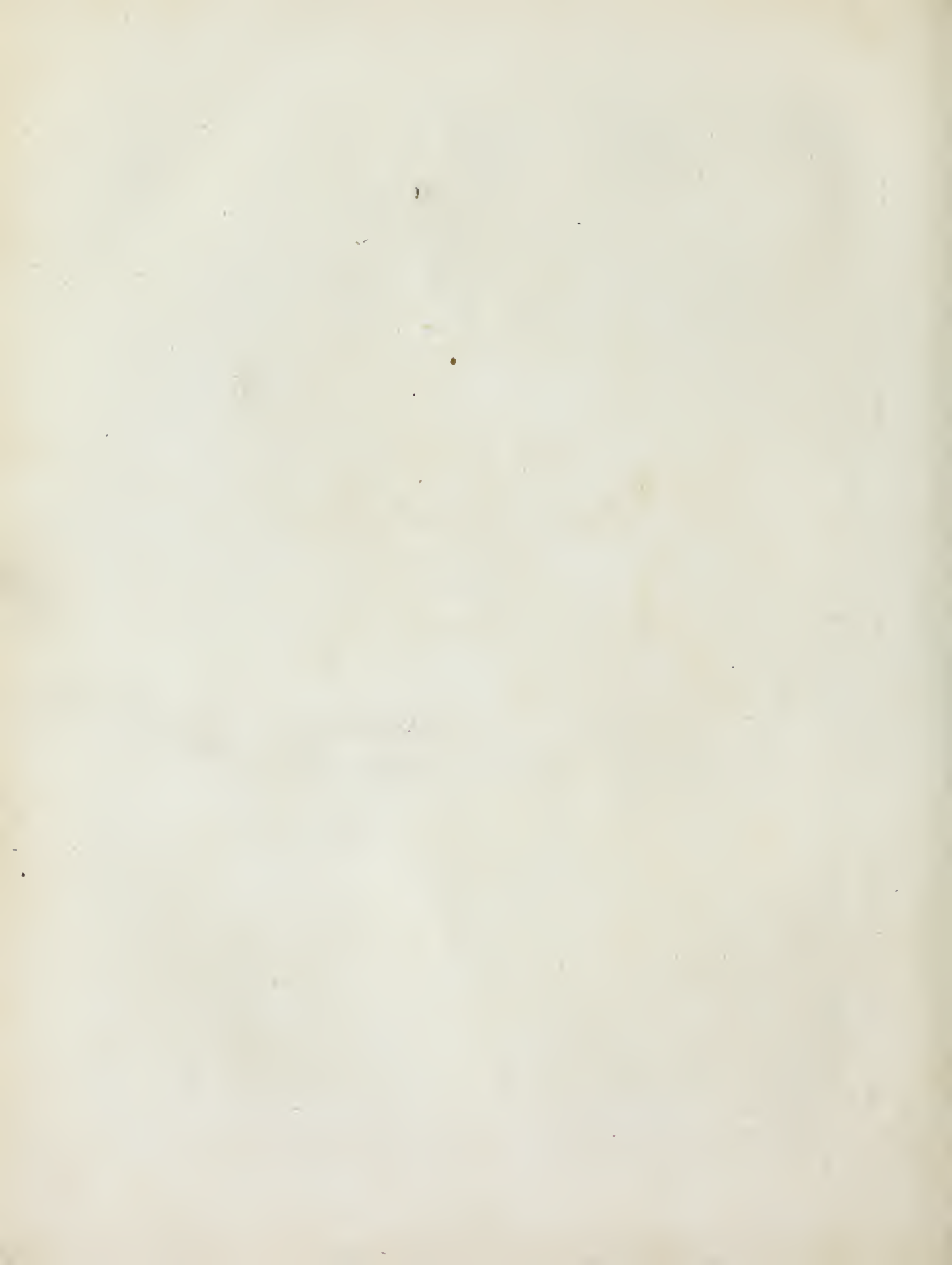




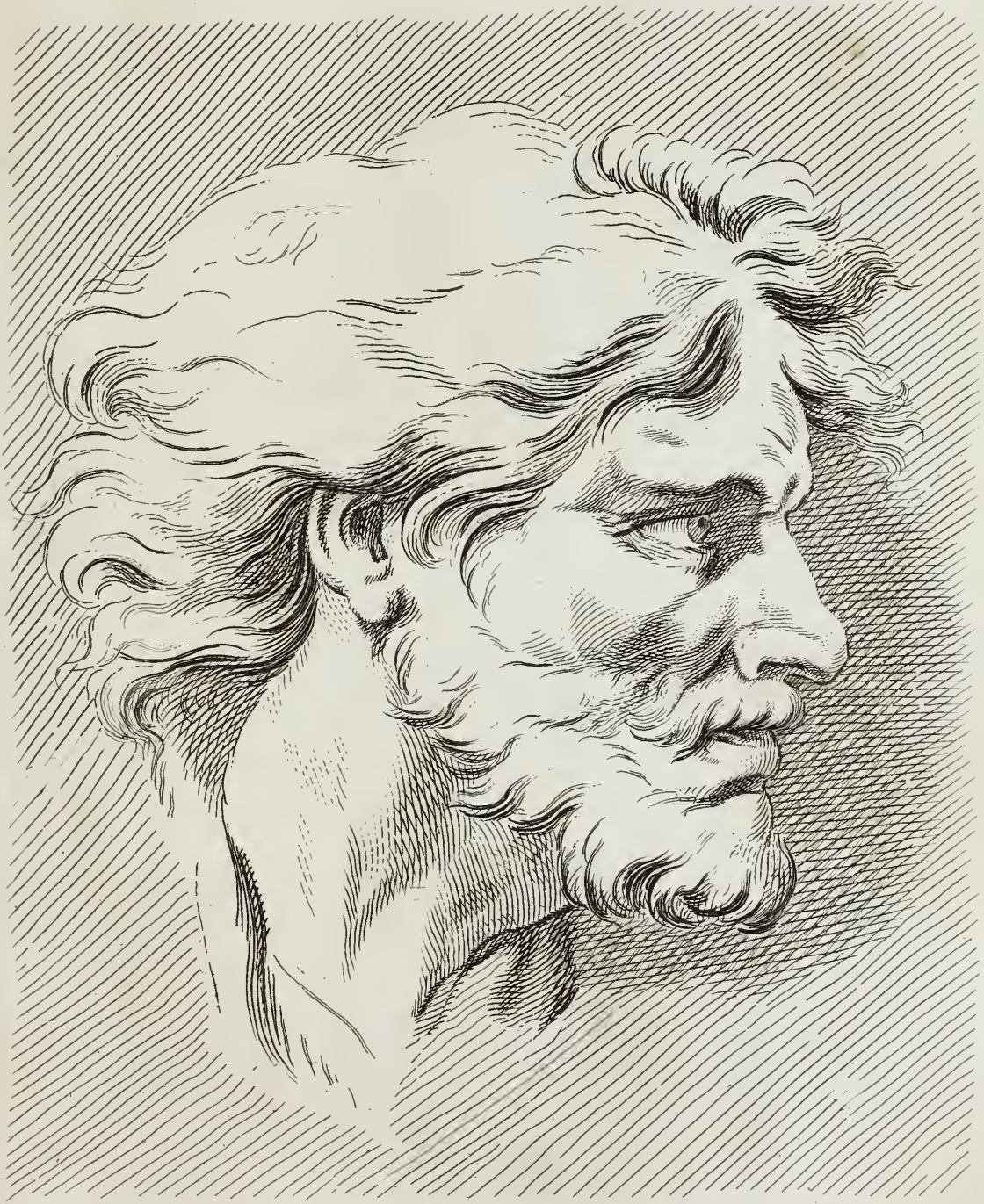






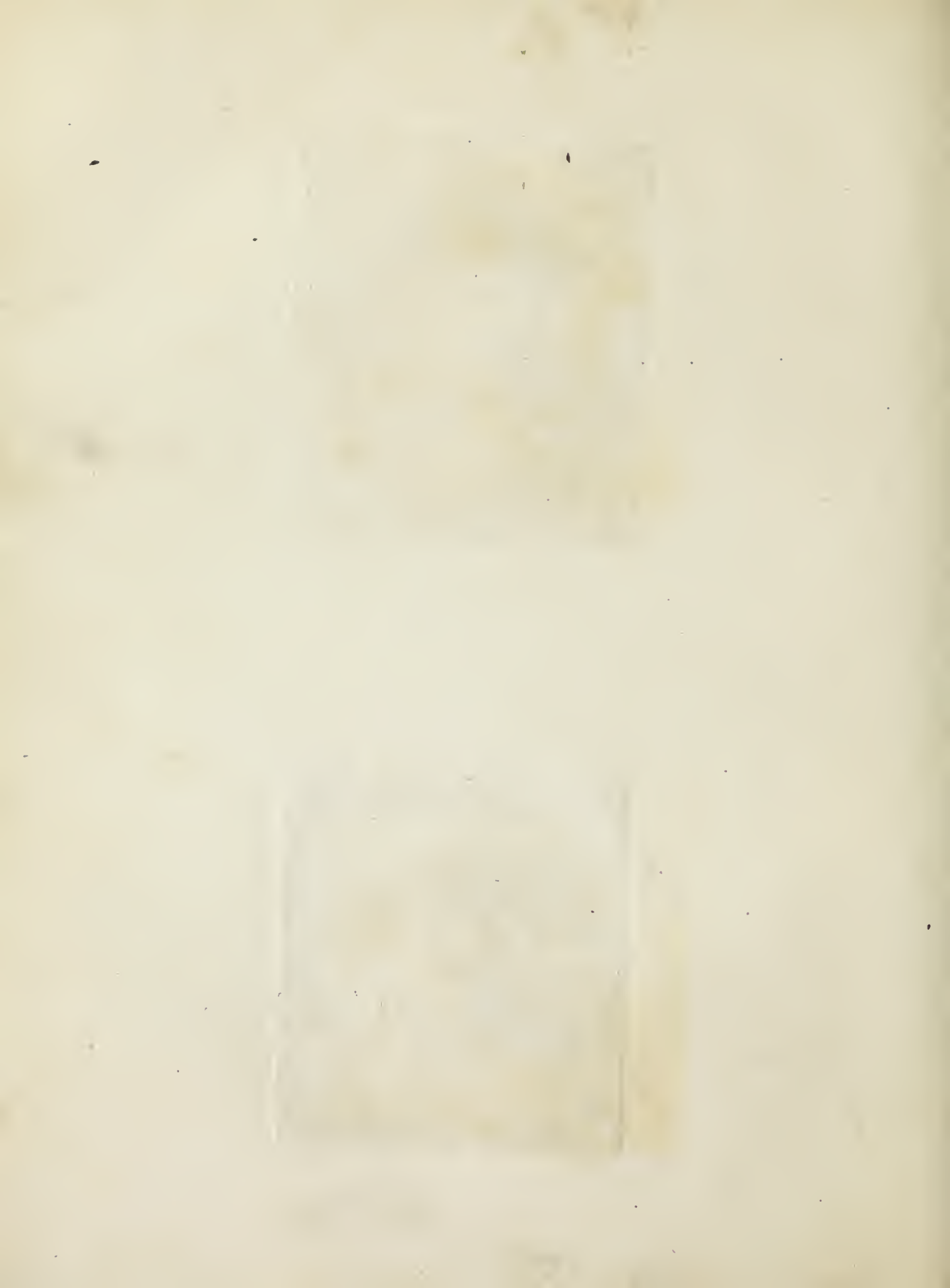














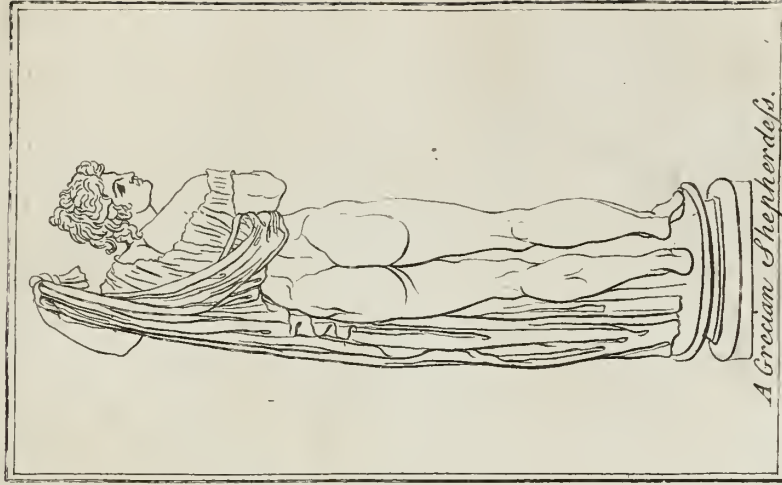




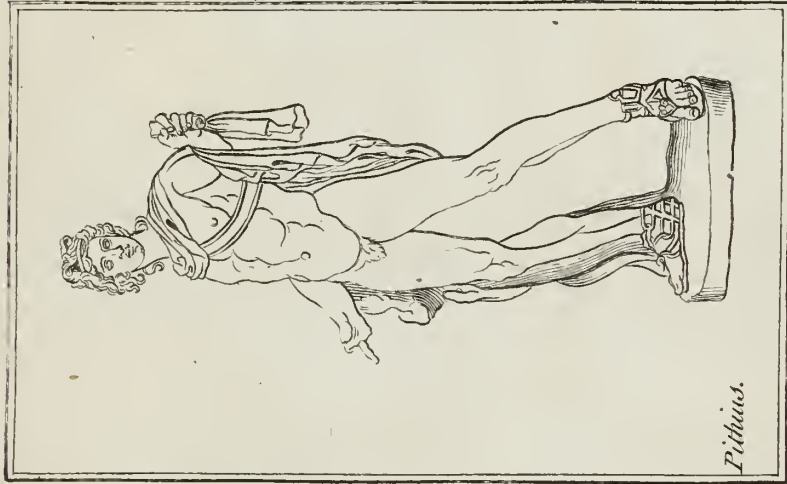


Laocoön's Children 2





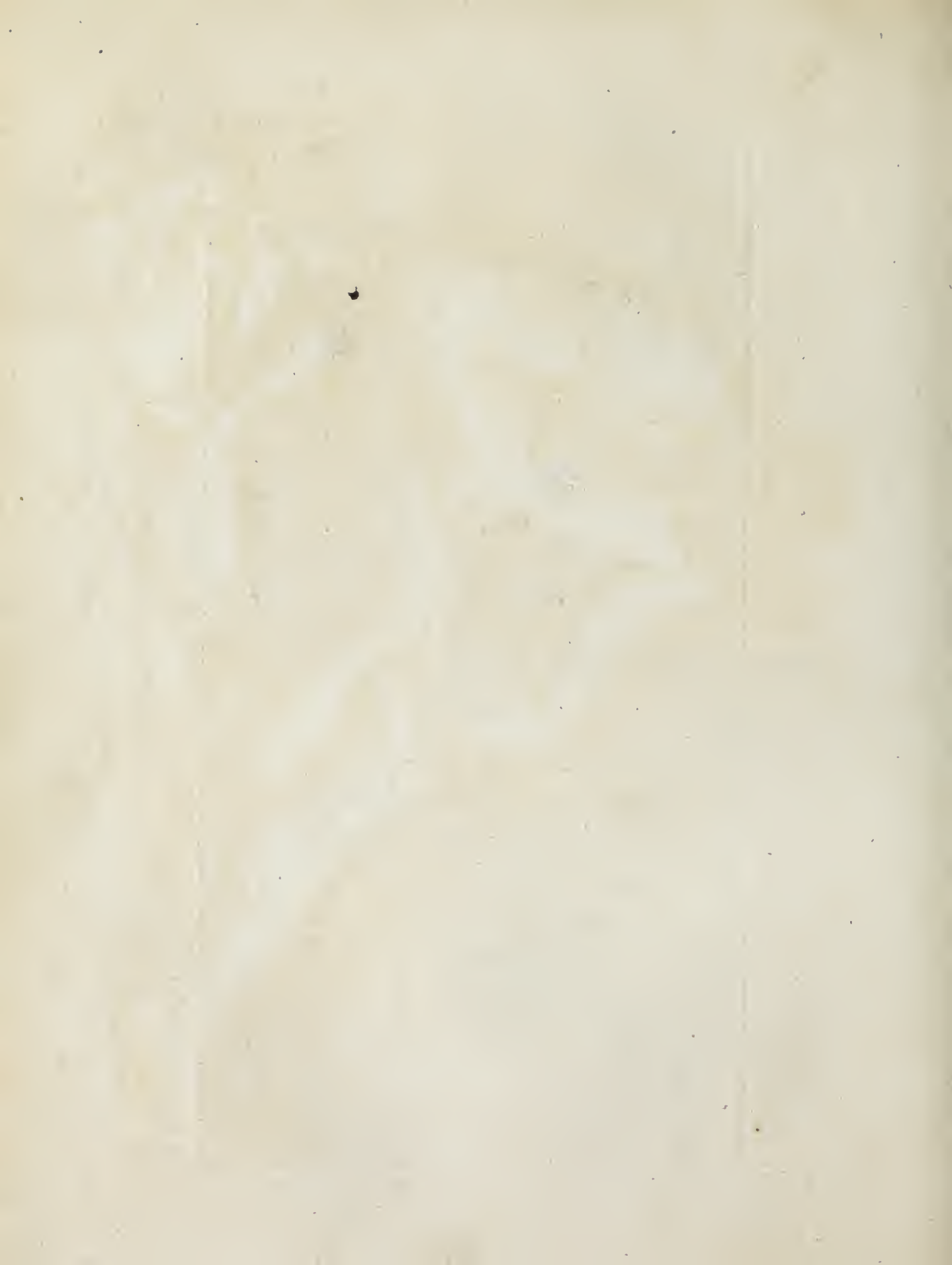
A Grecian Shepherdess.



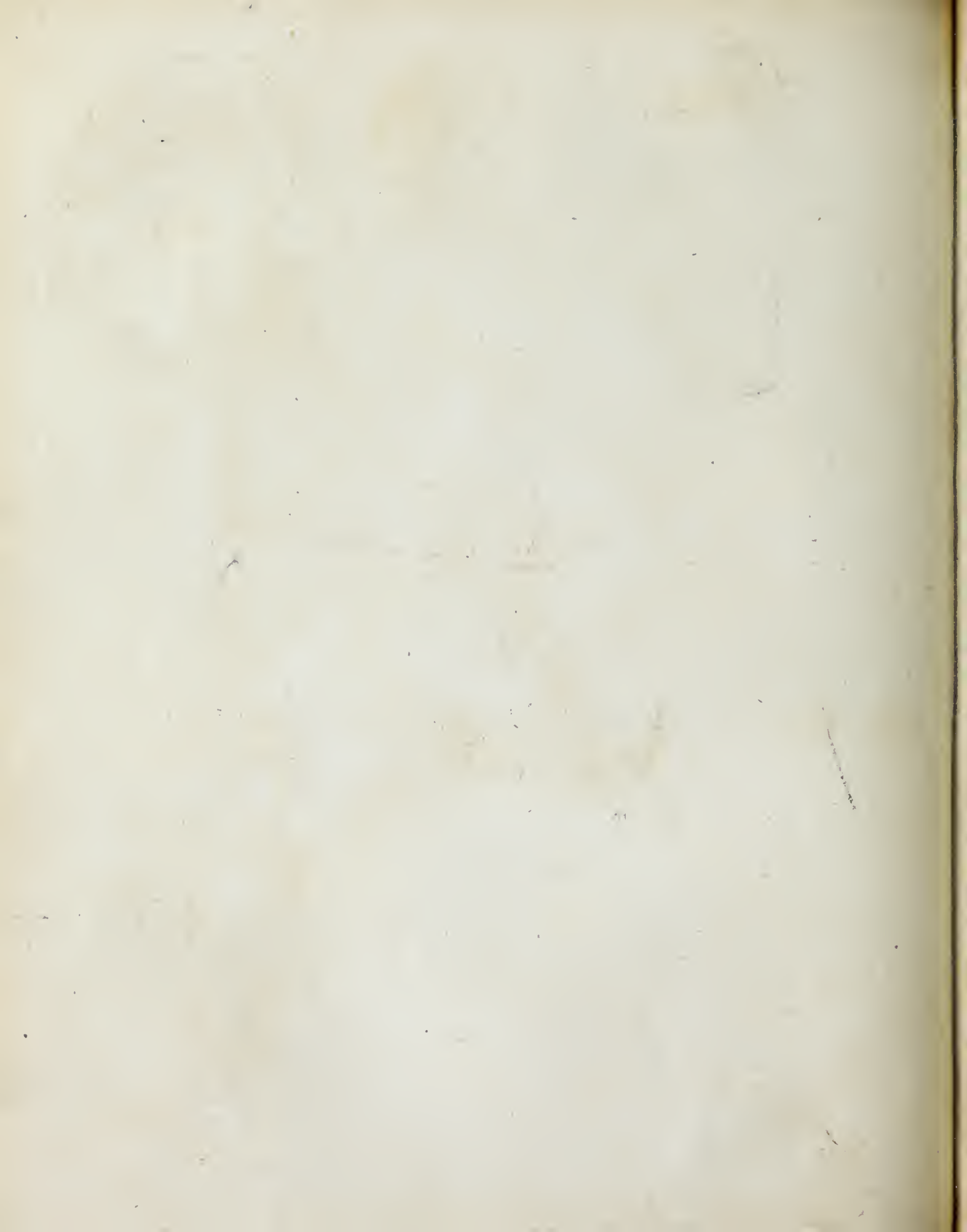
Pithius.



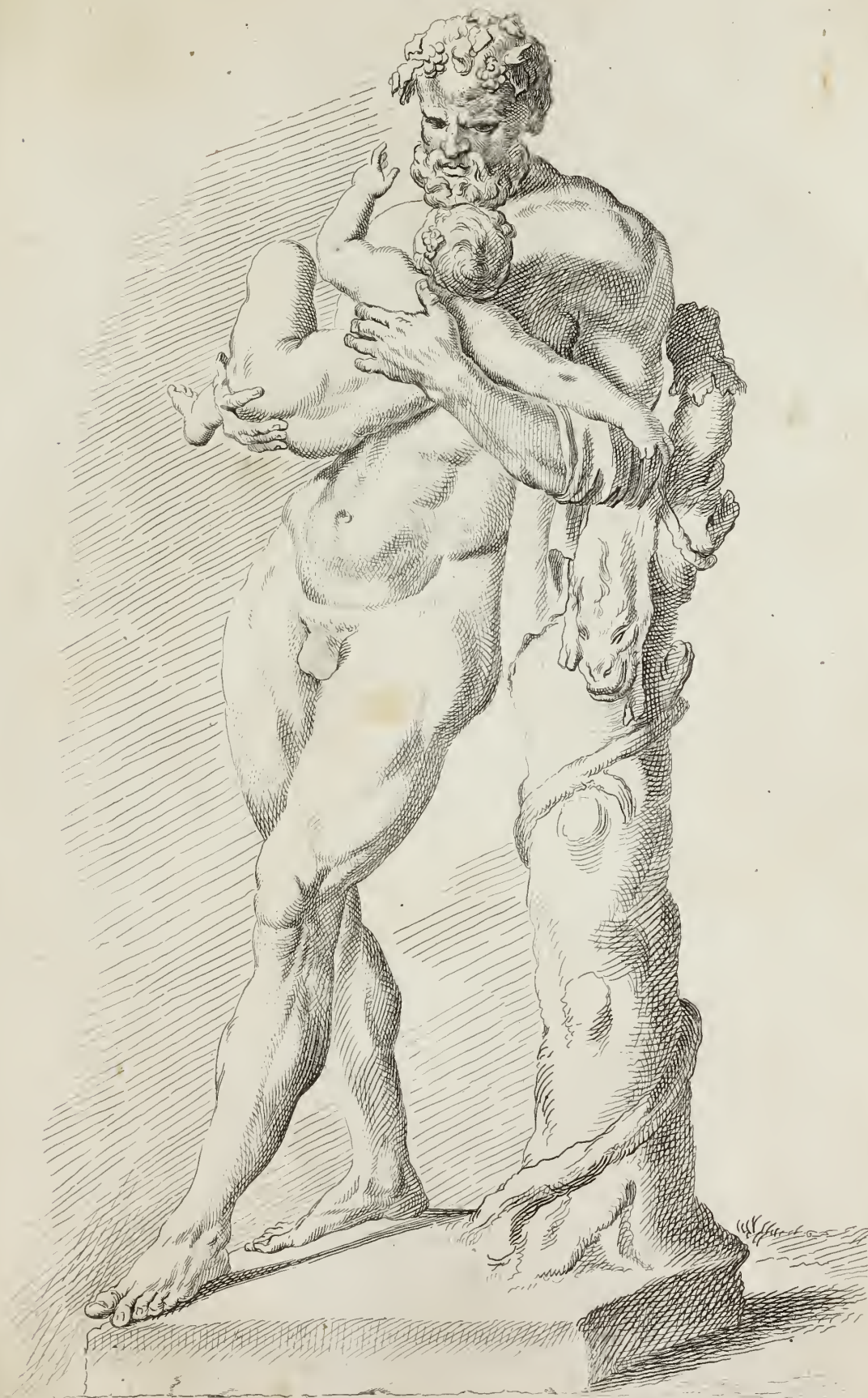
Apollo



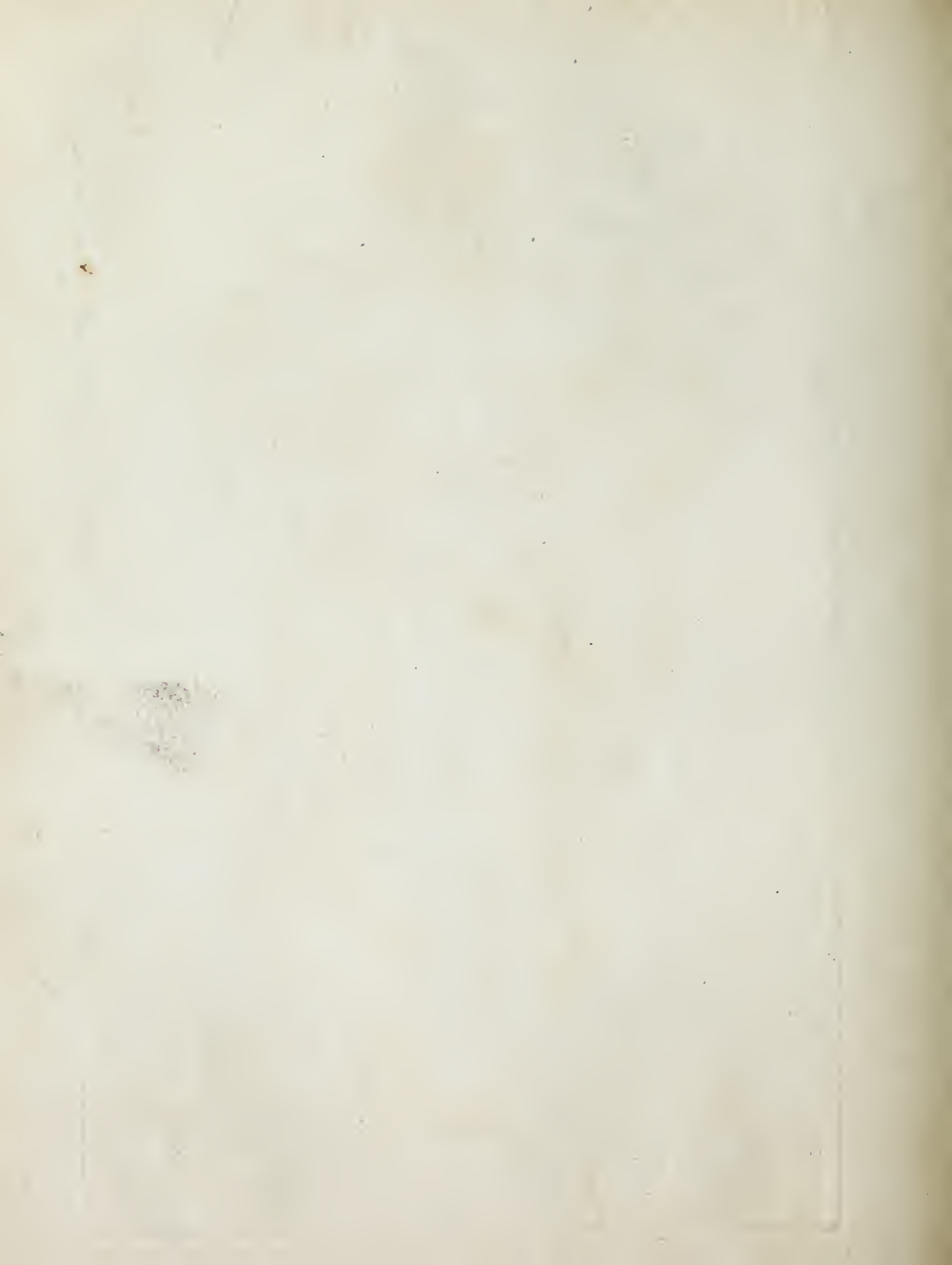


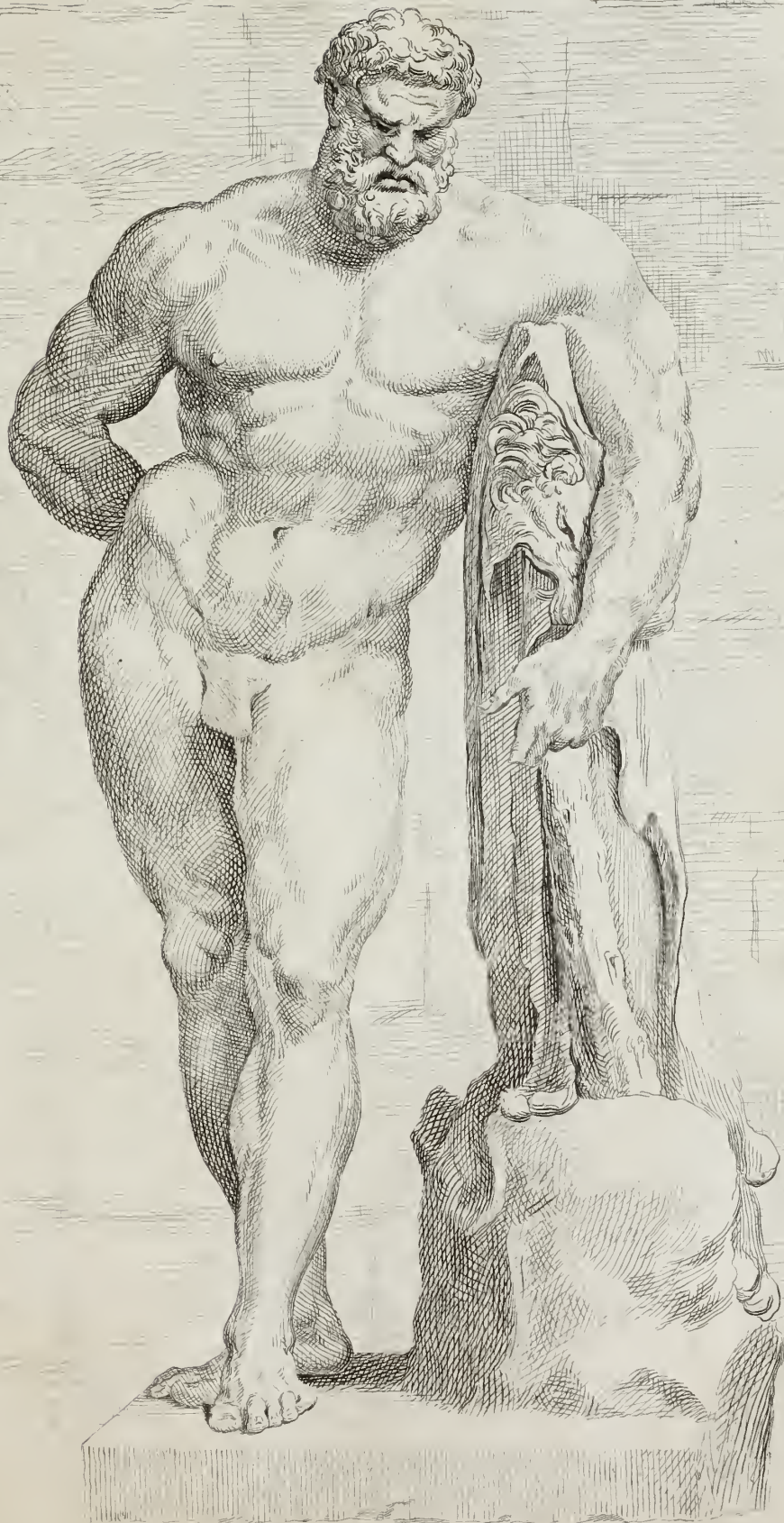






Faunus, from an antique Statue at Rome .





From the Farnesian Hercules .

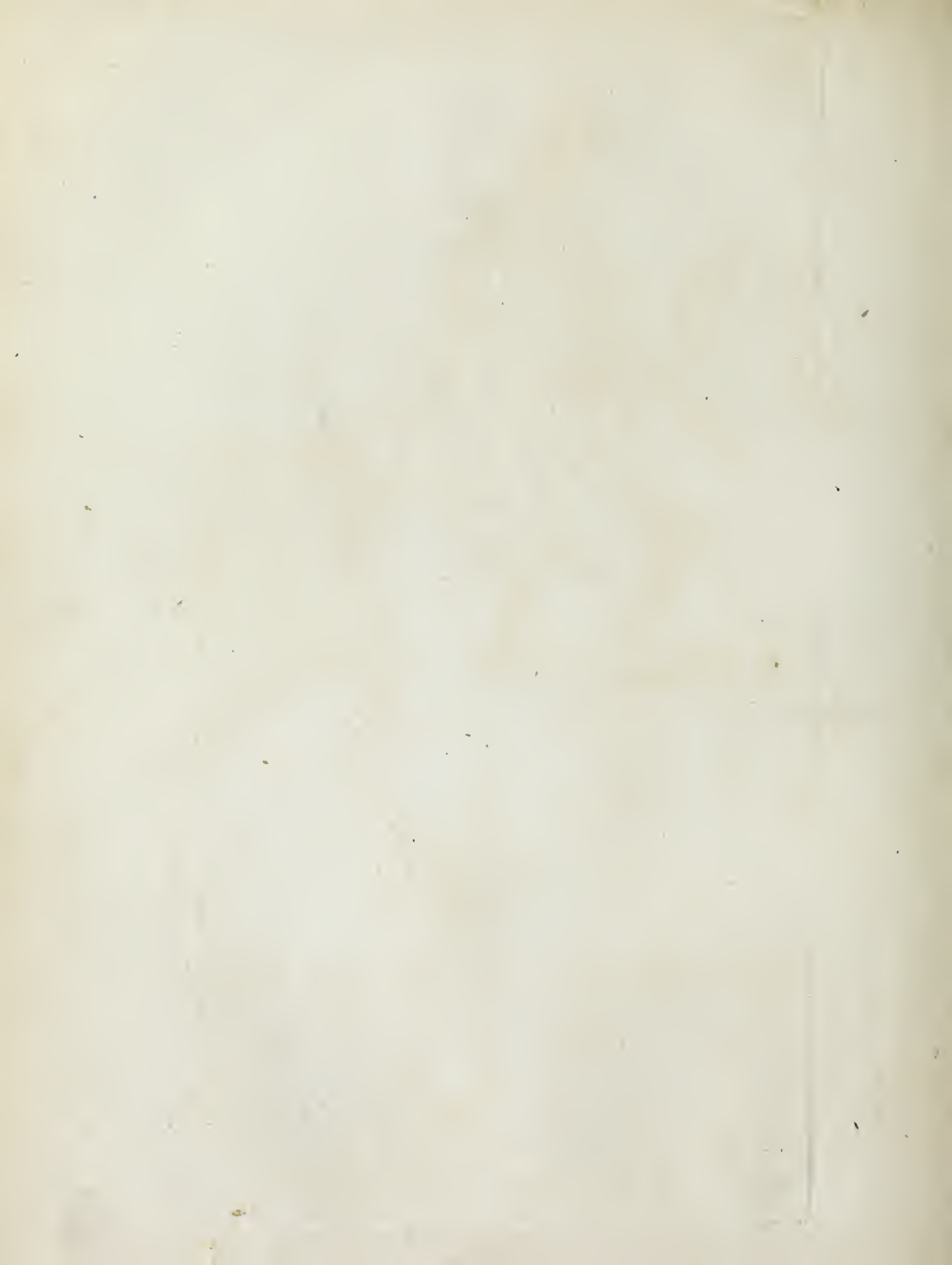


From the Venus de Medicis.



The Gladiator, from an antique Statue at Rome.

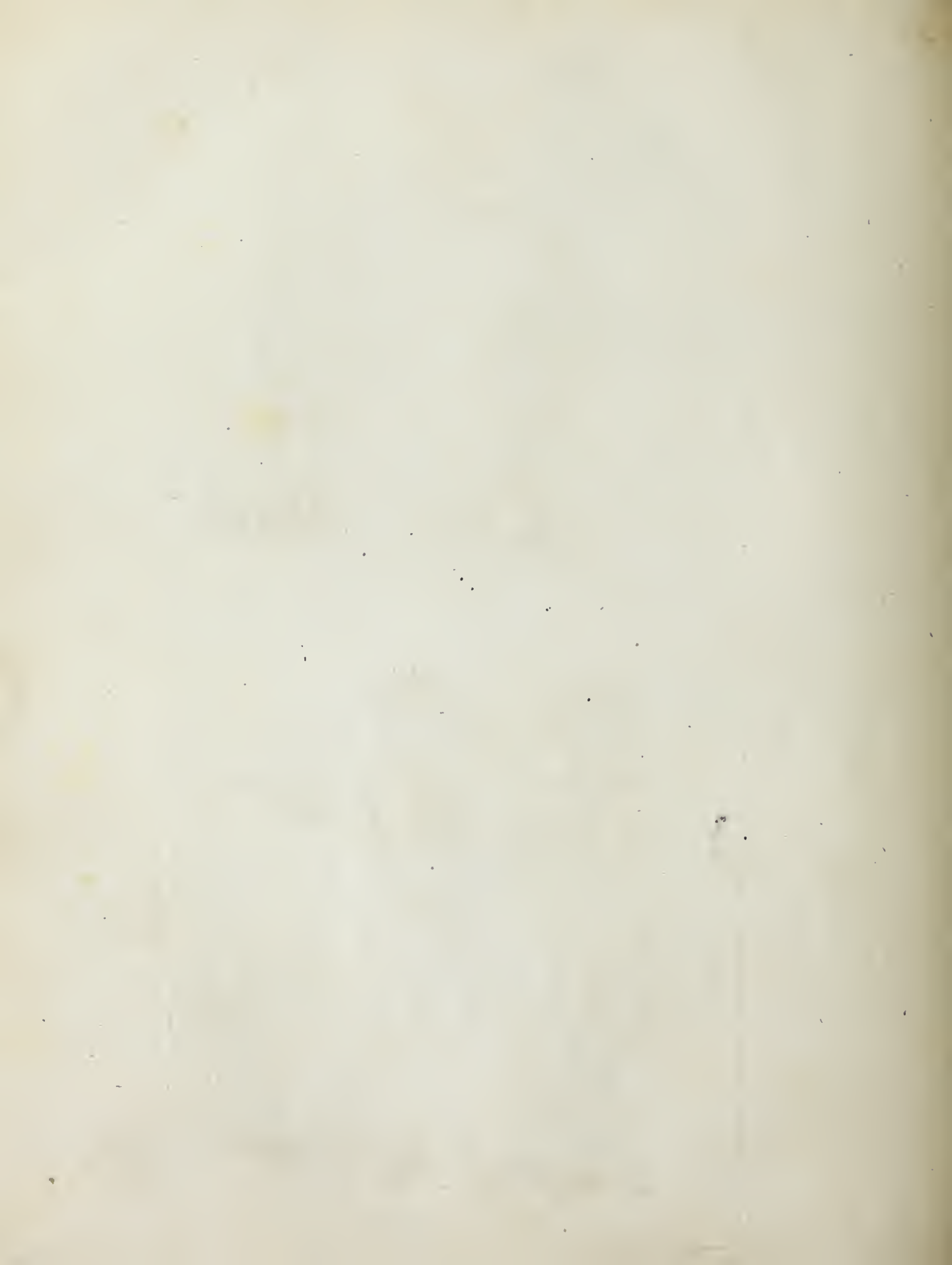


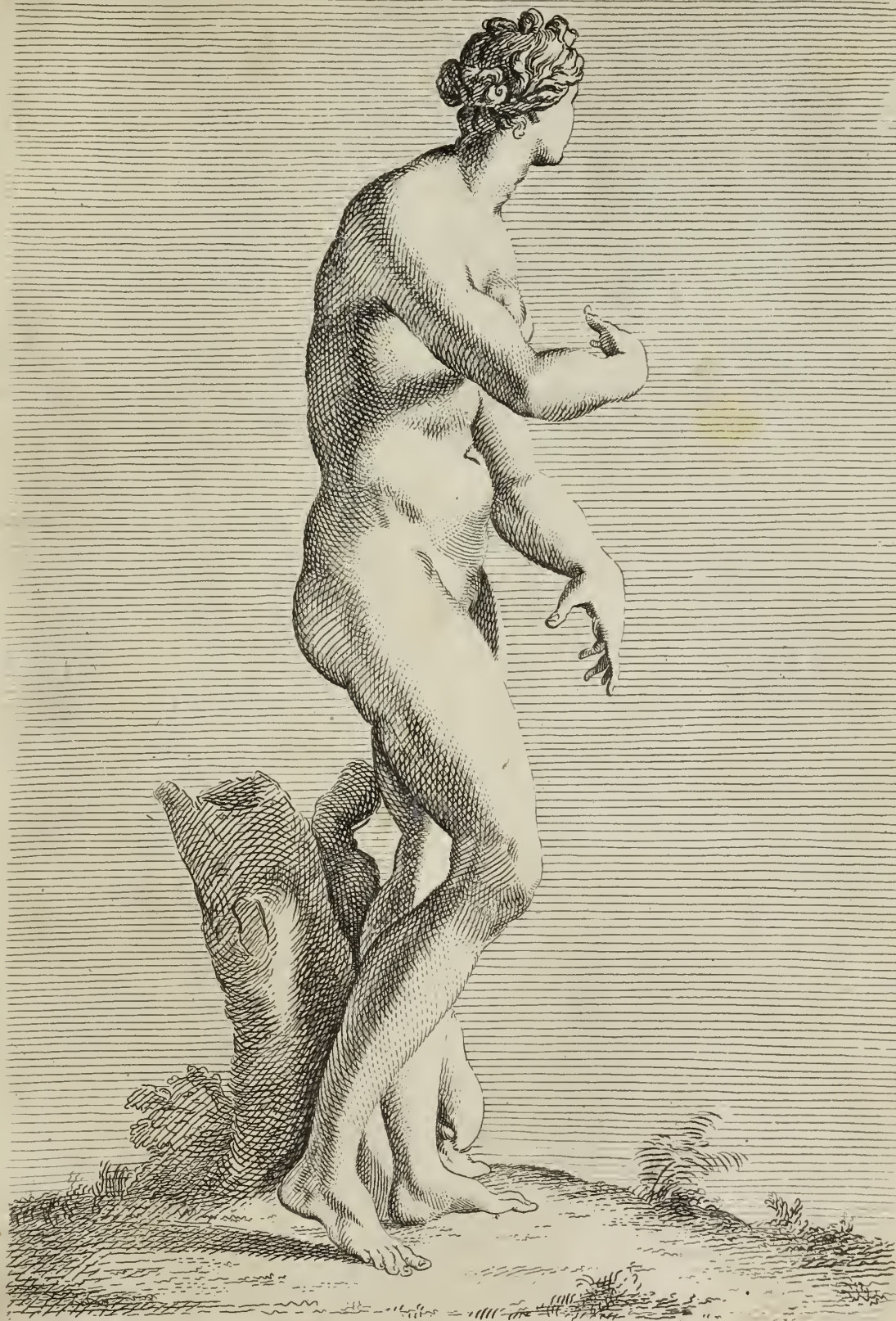




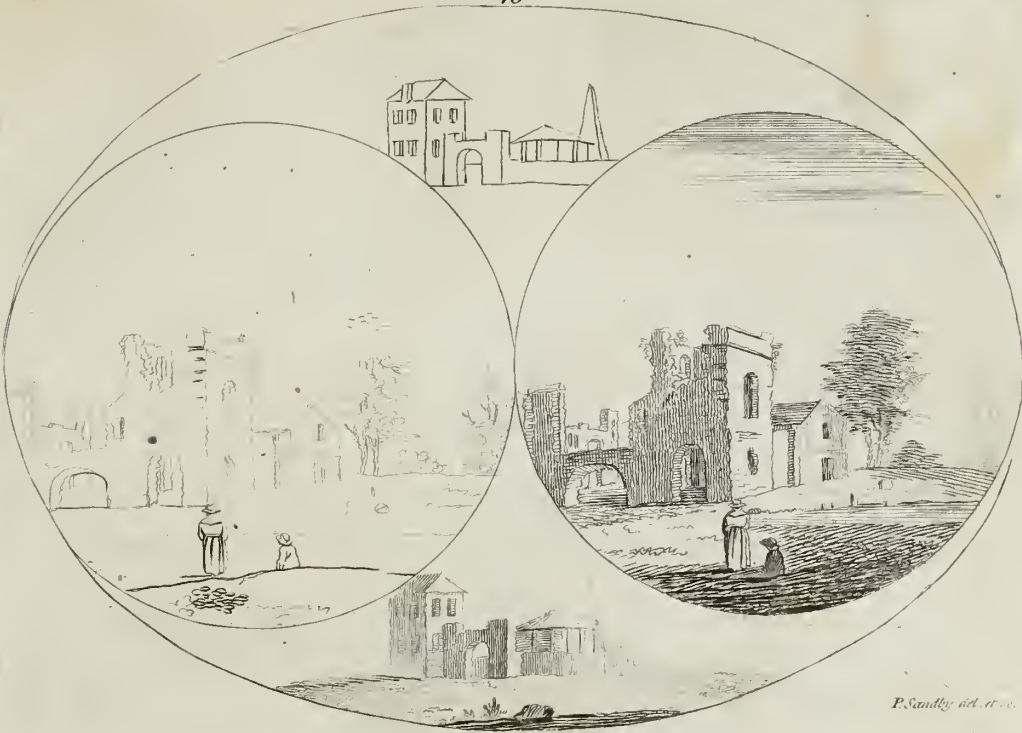
*Marcus Aurelius,
from an antique Statue in the Capitol at Rome.*







From the Venus de Medici.

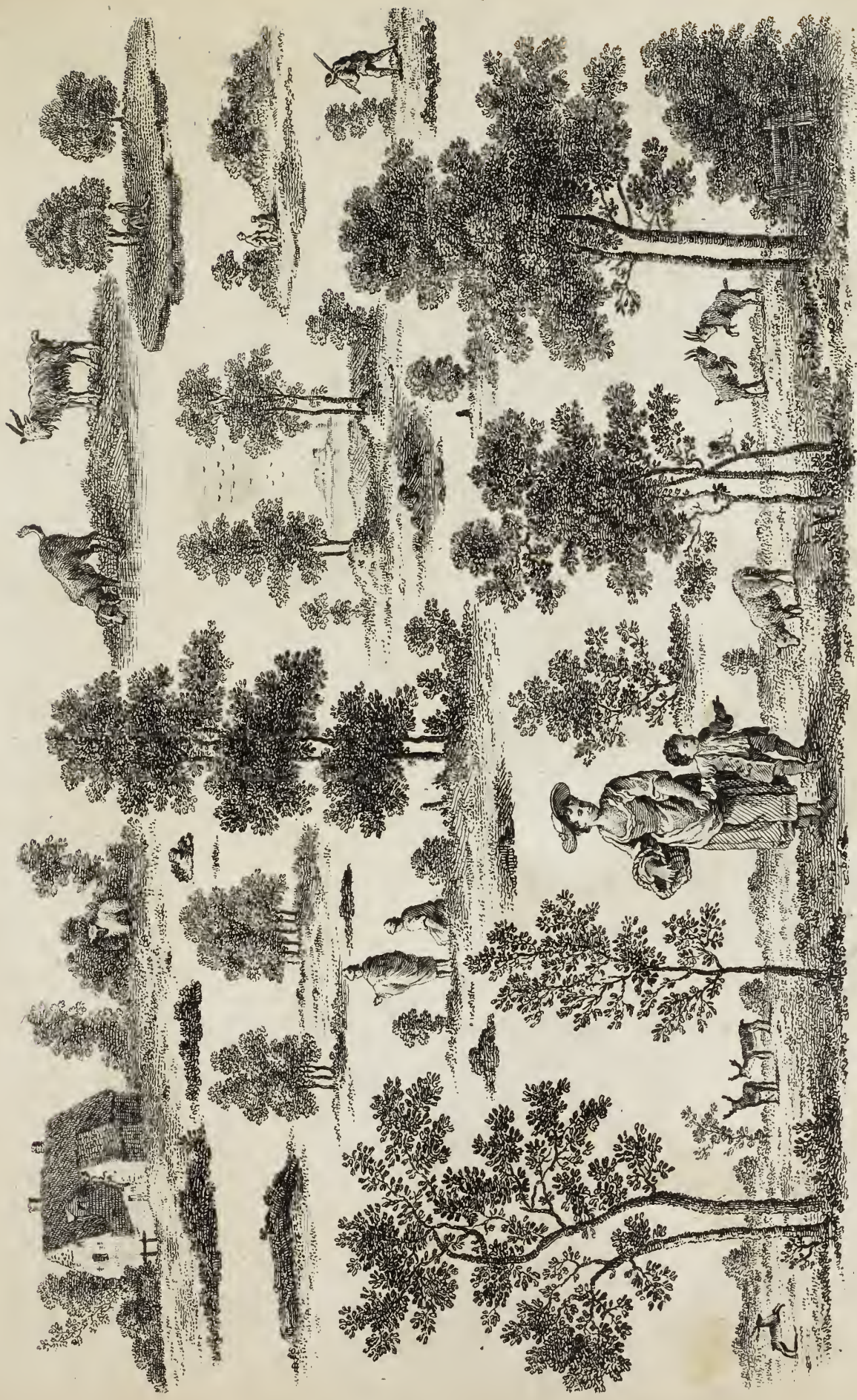




P. Sandby del. et sc.



P. Sandby del. et sc.

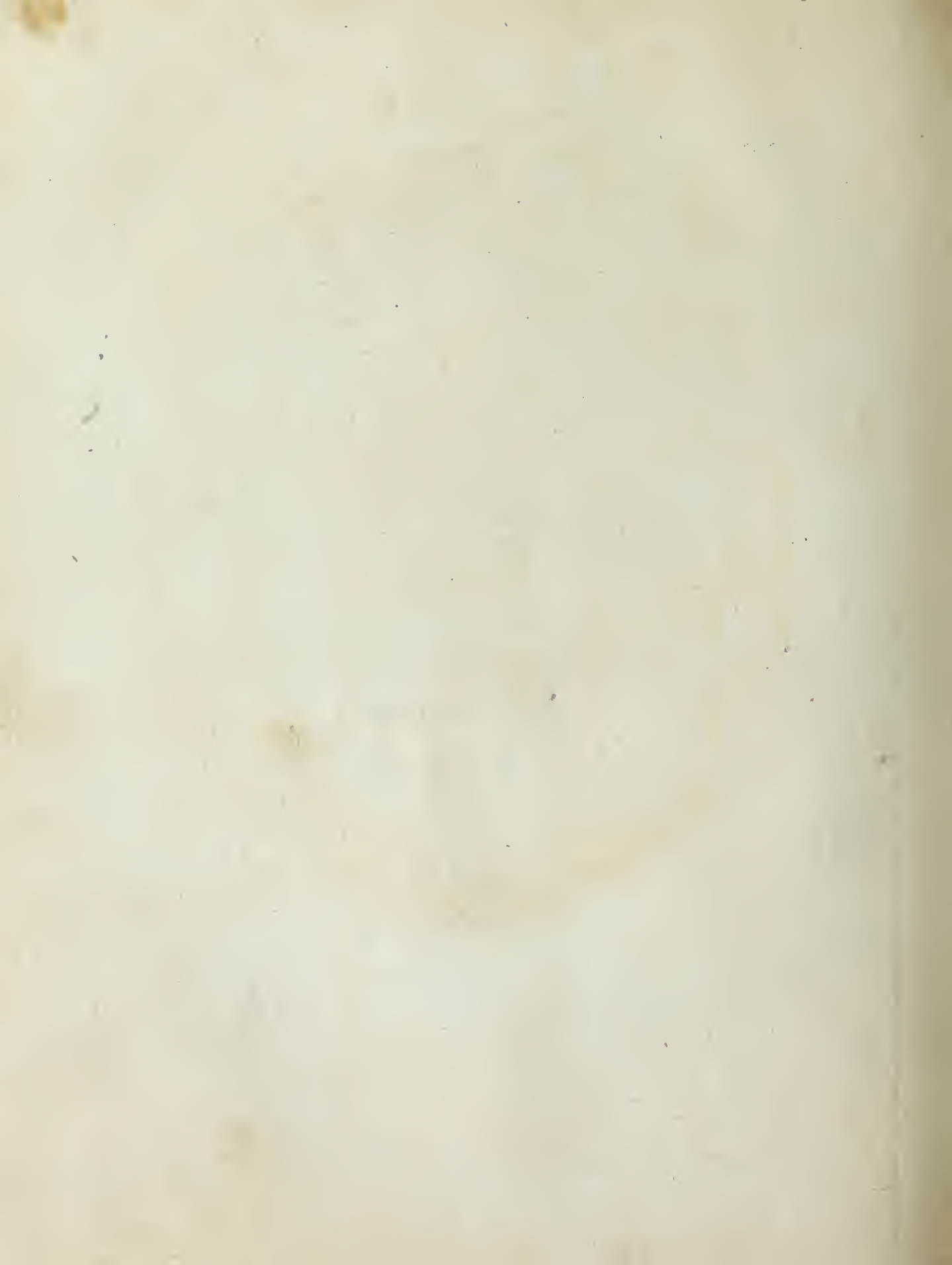


Published by R. Sayer, 1, N. 53, Fleet Street, at the Art Director's.

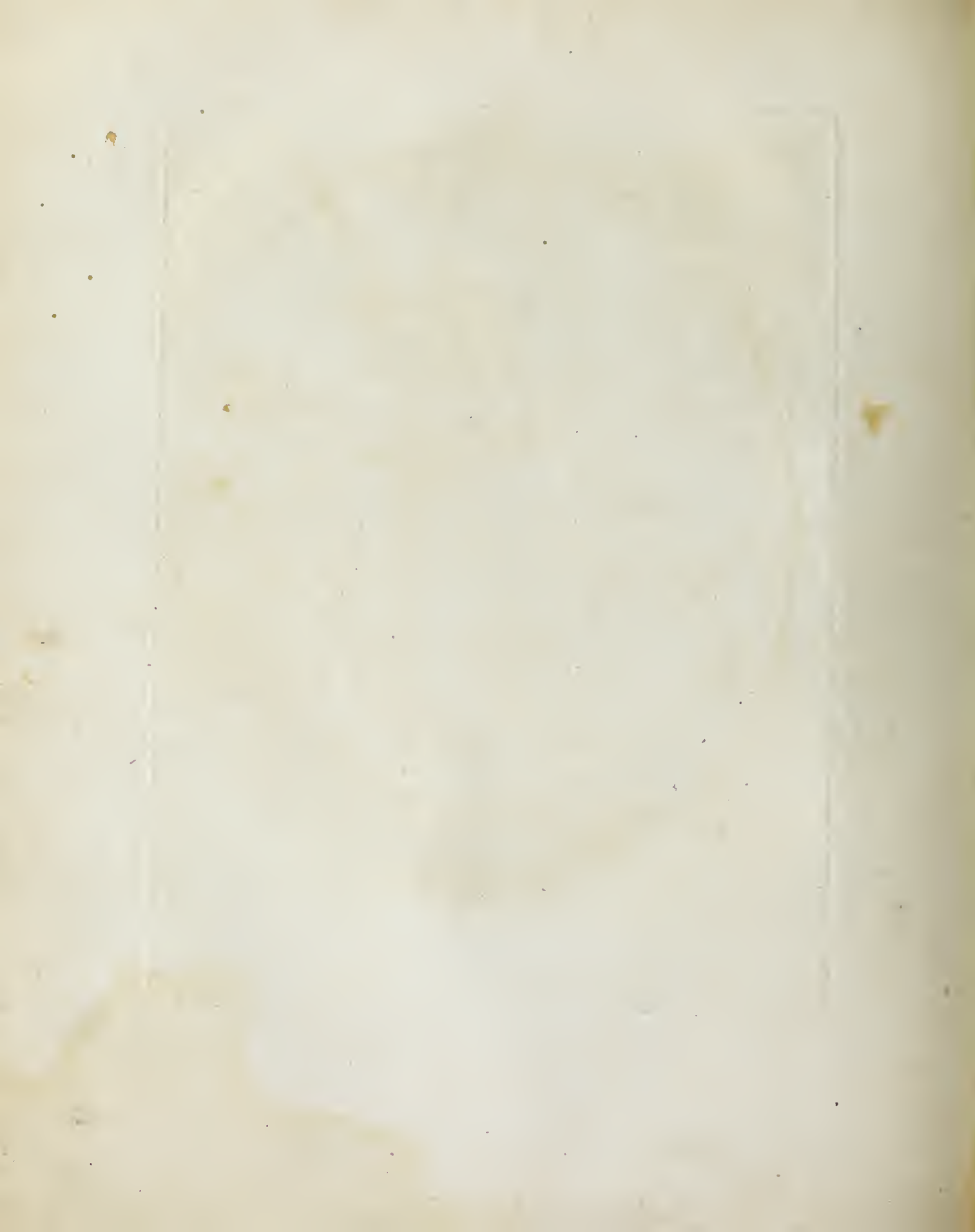


Published by R. Rogers, No. 51, Fleet Street, London, W.C.







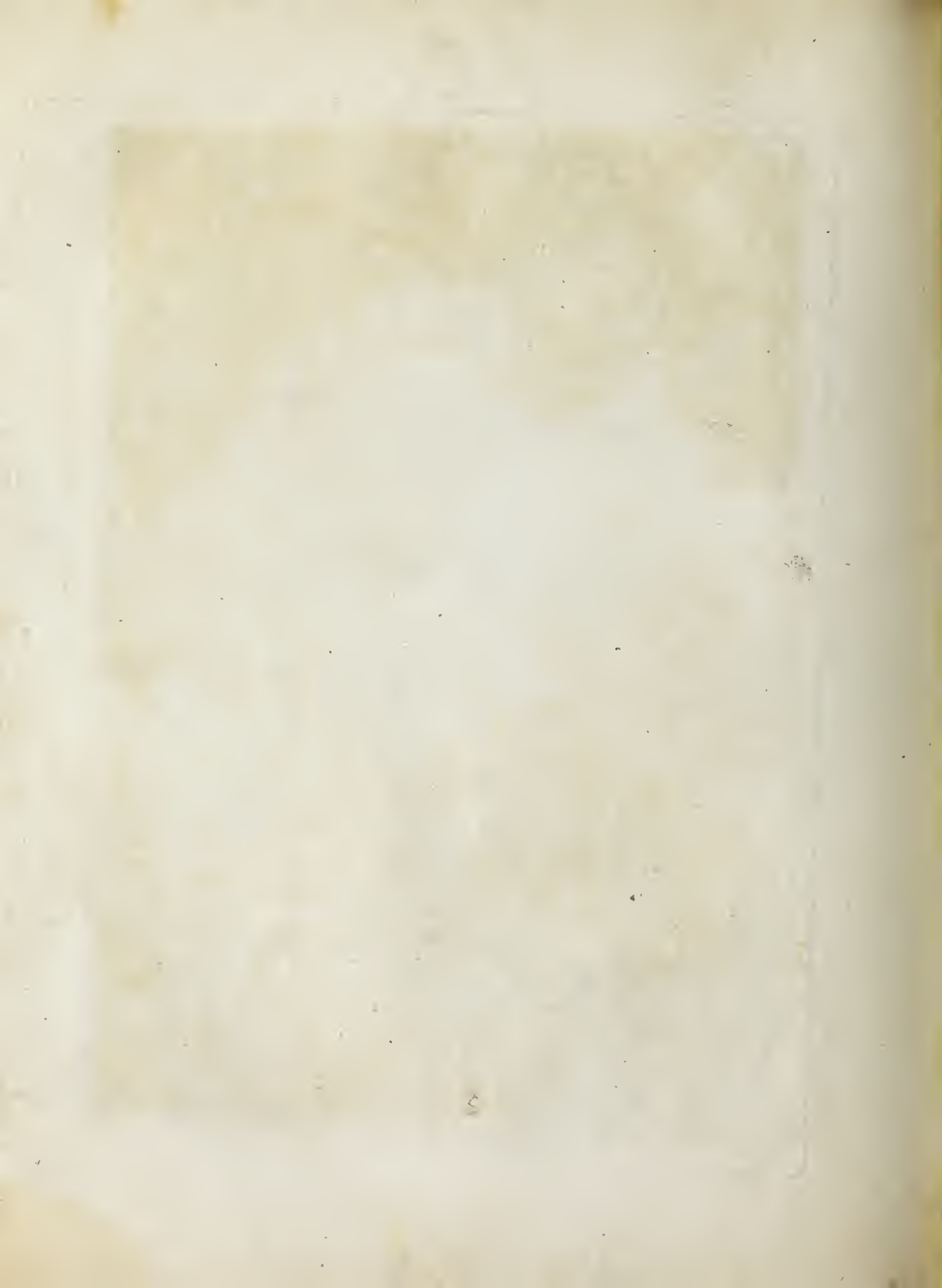






A FARM and VIEW near the River Ex in DEVONSHIRE.

Published 12th May. 1794. by LAURIE & WHITFIELD, 53 Fleet Street. London.





John Felton sculp.

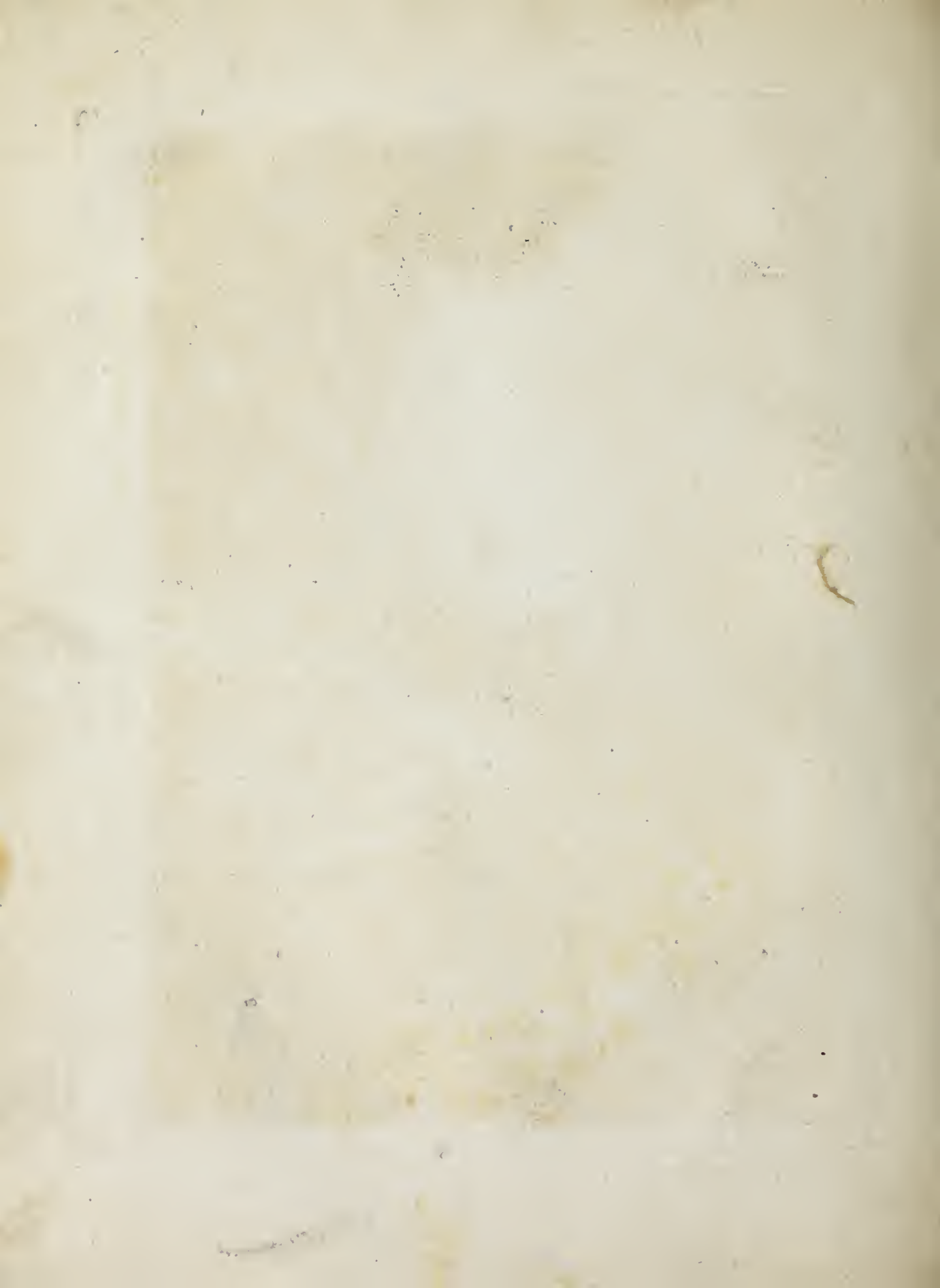
A VIEW of Part of the River Trent, Nottinghamshire.

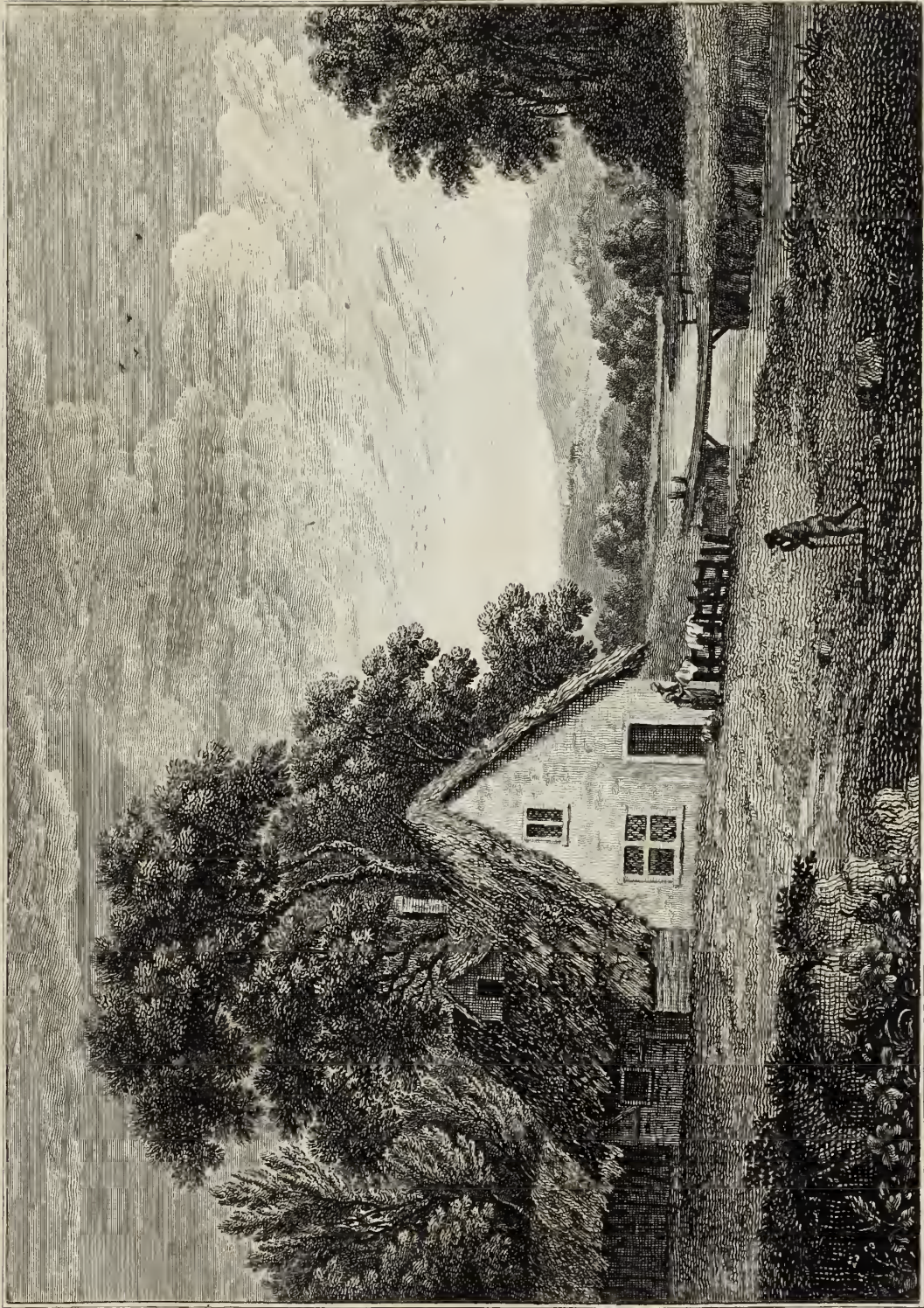




John Wilson sculp.

The HAPPY SHEPHERD with a VIEW of Childs Hill. Middlesex.





J. Pollock sculp.

A COTTAGE by the New River near Hornsey MIDDLESEX.



The HERDSMAN with a View of Part of Wakefield Out Wood Yorkshire.



J. Pollock sculp.

A View of the MARSH LANDS with the River Lee in ESSEX.











Arthur Mendworth of Bulmer, near Castle Howard, Yorkshire; Aged 75.
 With Supper to Charles late Earl of Carlisle in West (Bury) by C. P. P. in the English Hall, Vol. 1, p. 100.
 Published by R. D. Brown, No. 53, Fleet Street.

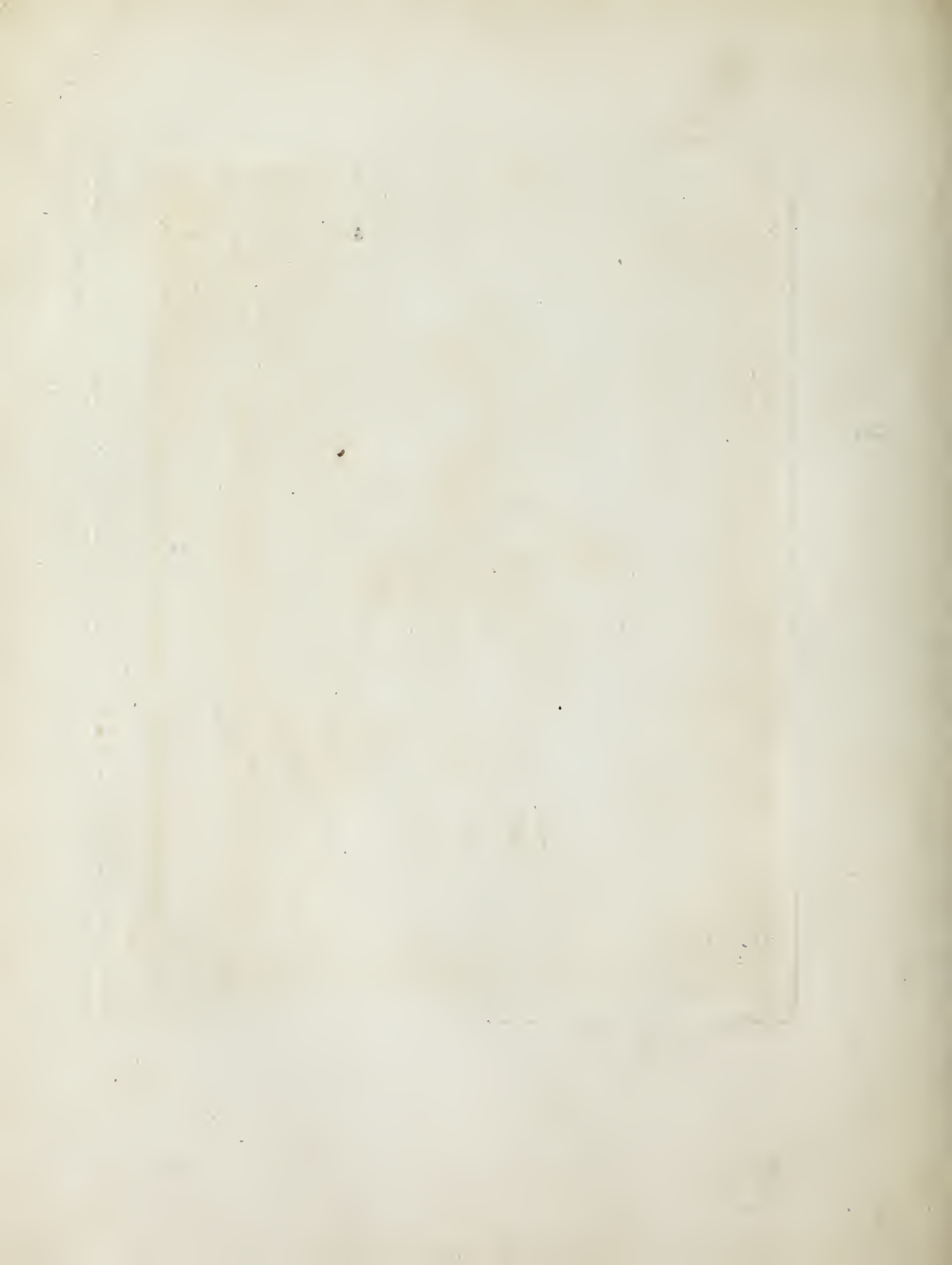




*BLANK: the Property of HIS GRACE, the DUKE of ANCASTER.
Published by R. Sayer, No. 33 Fleet Street, as the Act directs.*



Mr. Lathams Brown Horse SNAP, after Running a Heat.



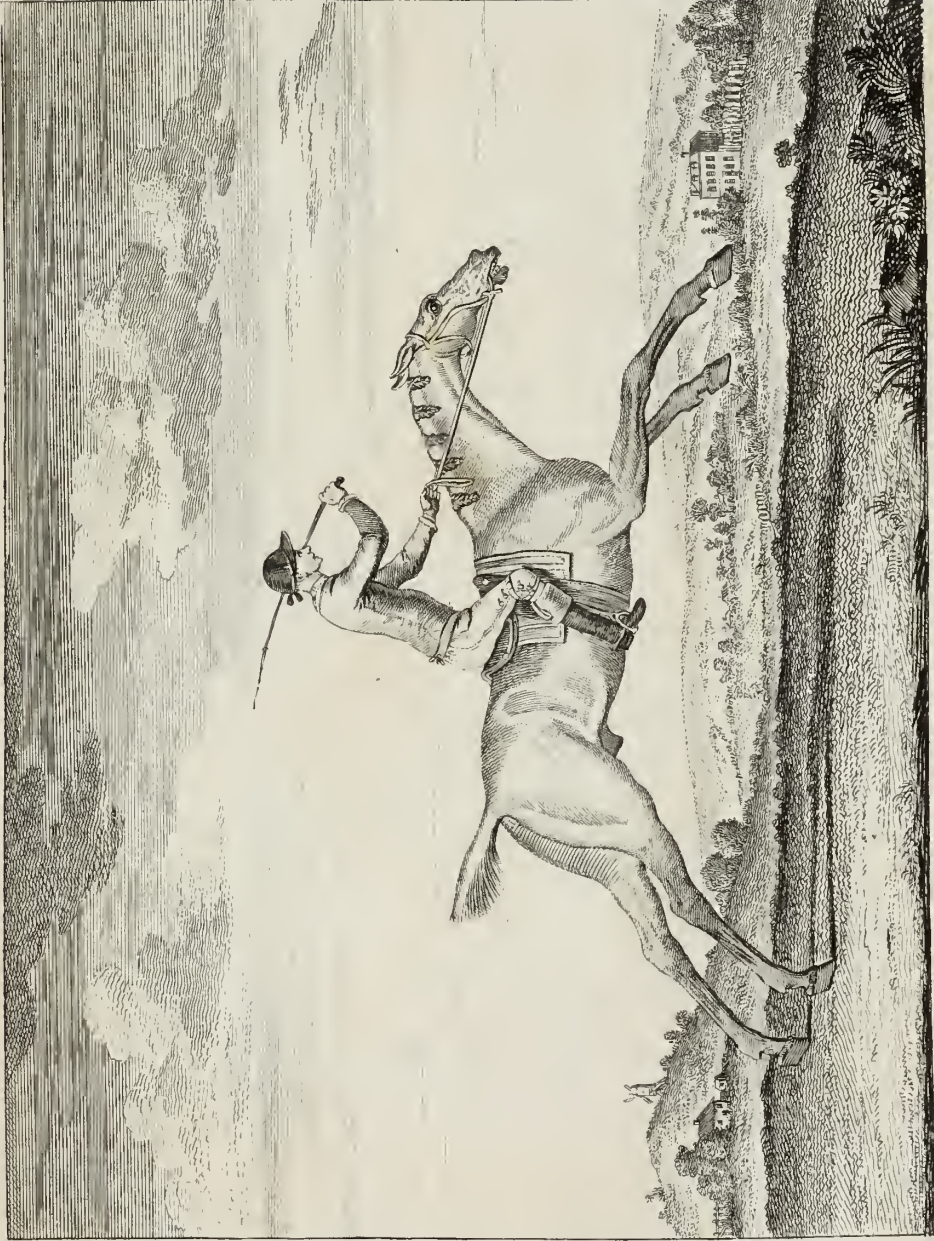
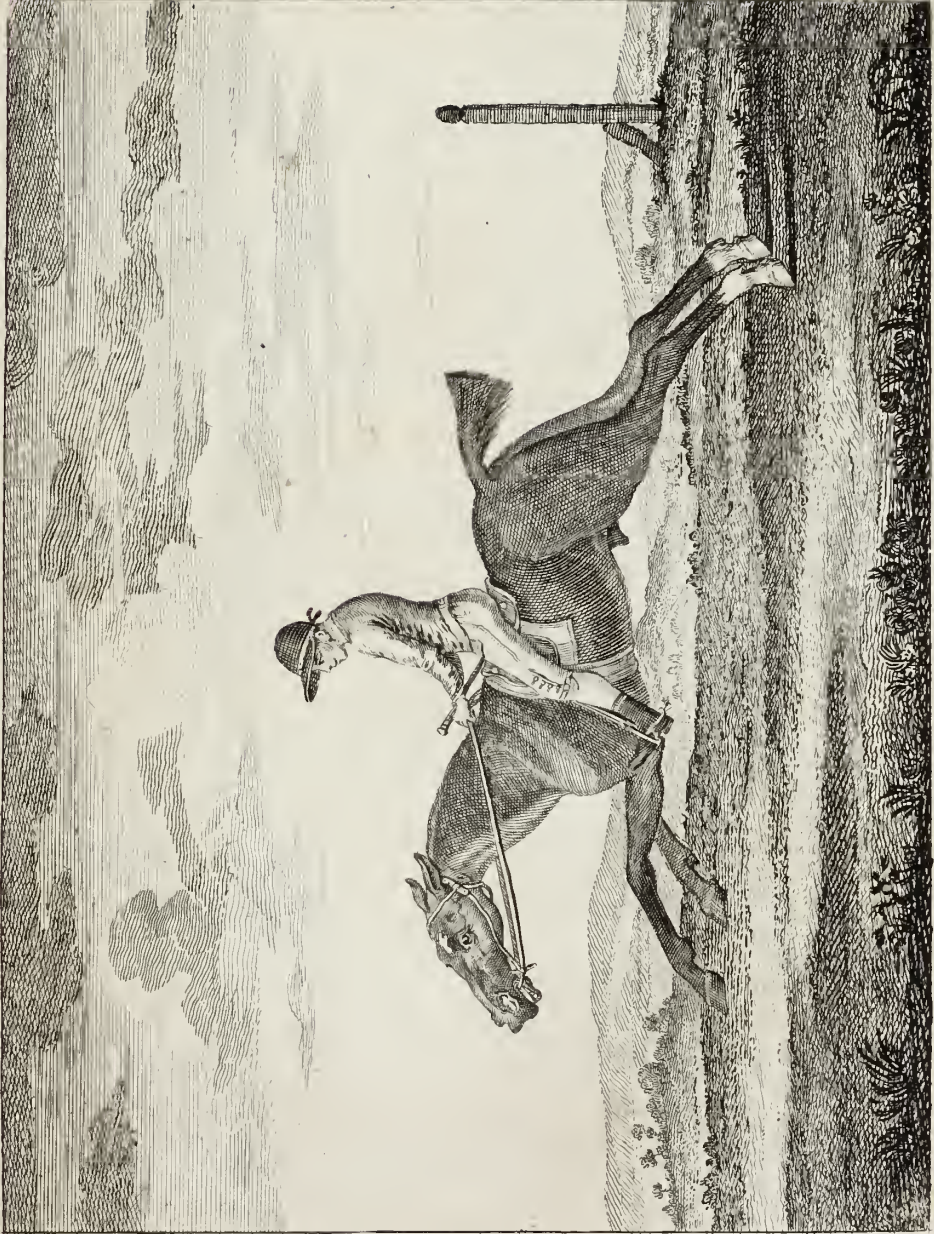
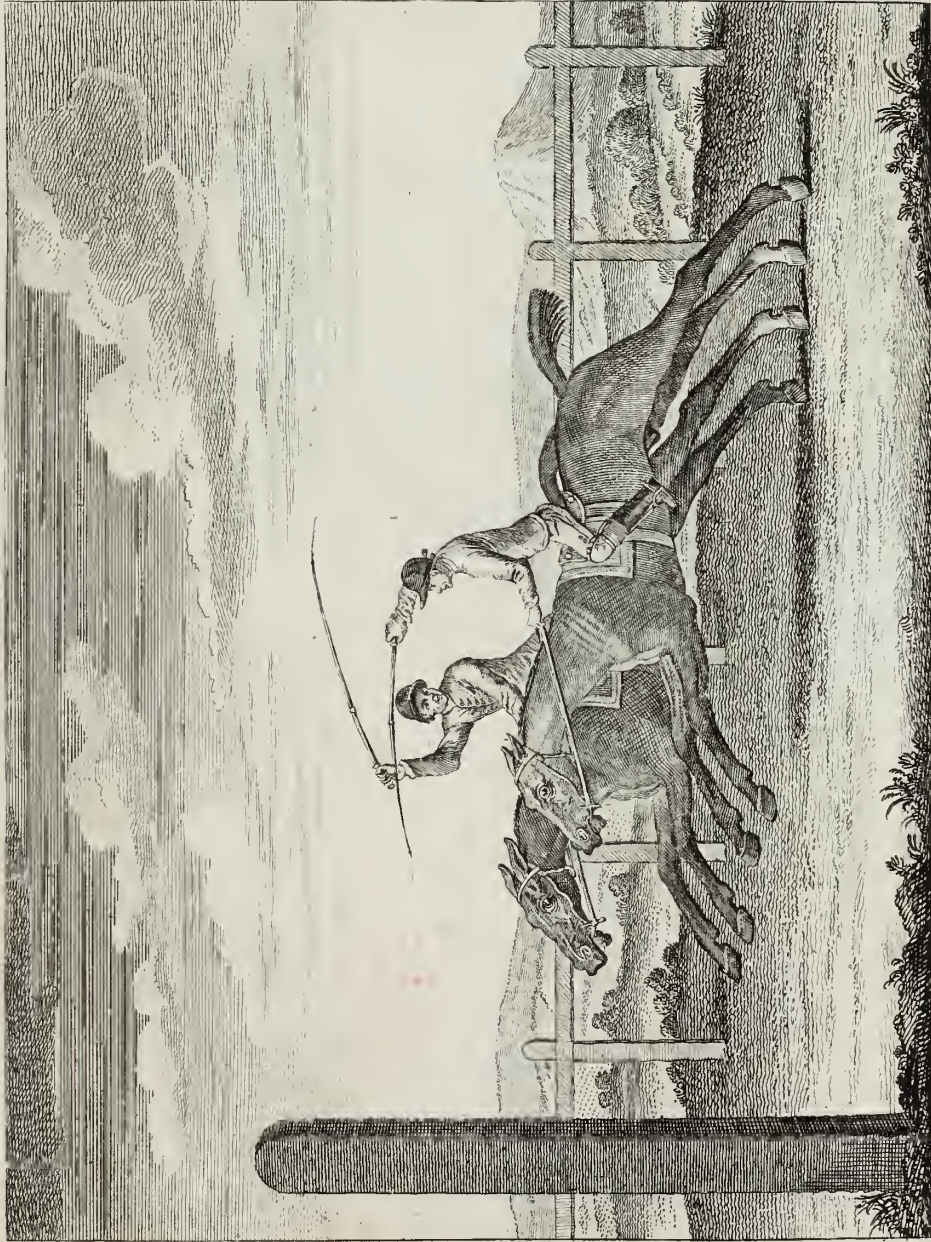


Fig. 1. Reared up, at full stretch.



Mr. Carters Chestnut Horse Young DRIVER as Running a Heave.



(ARON) and DRIVER, as raising the first Head at Maidenhead.

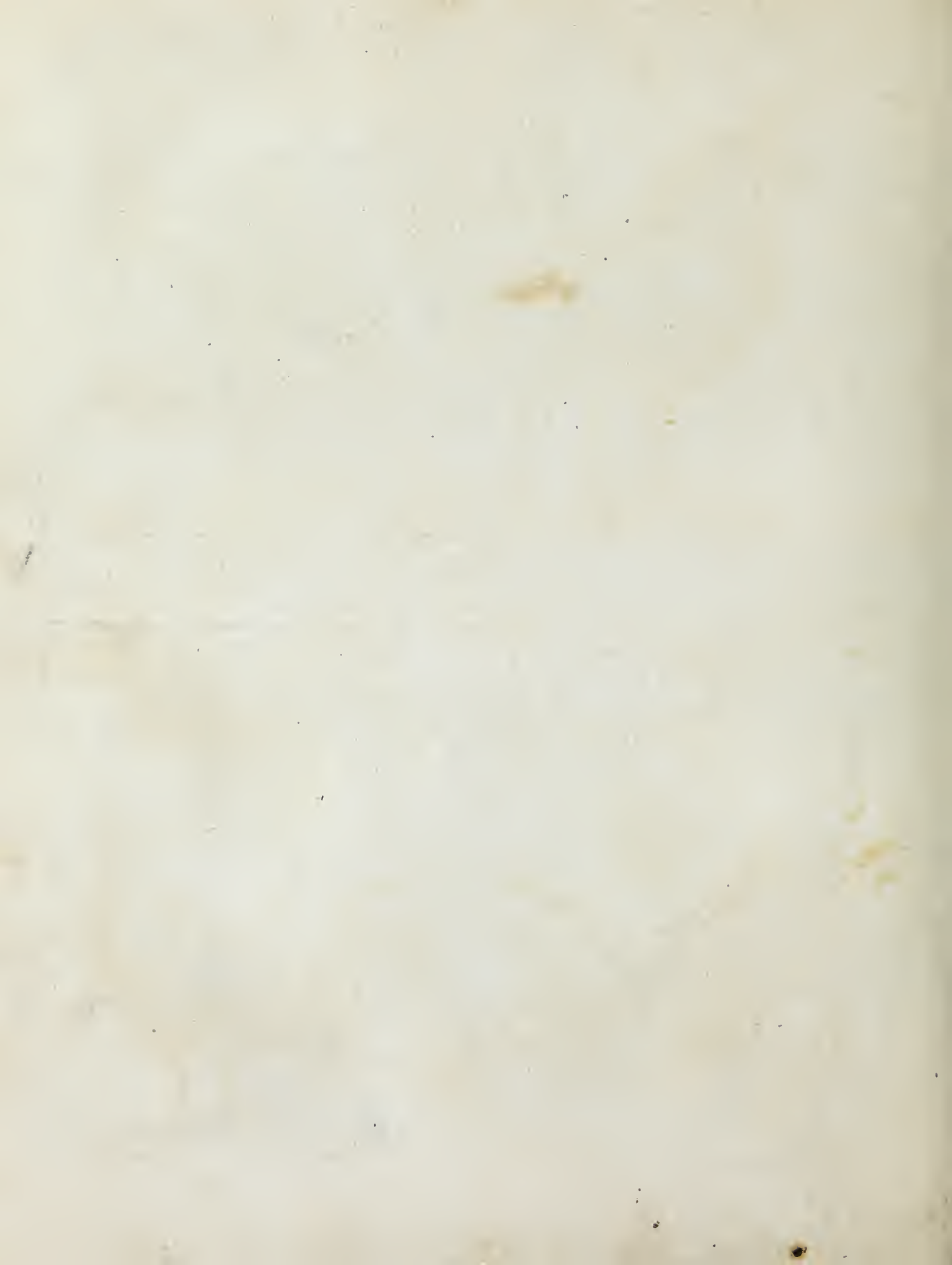
Pub. by Sayer & Bennett, Map, Chart & Printellers London.



BAY MALTON, Beating GILCRACK, at Newmarket for 1000 Guineas.













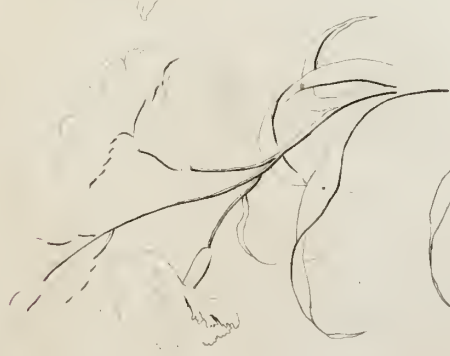










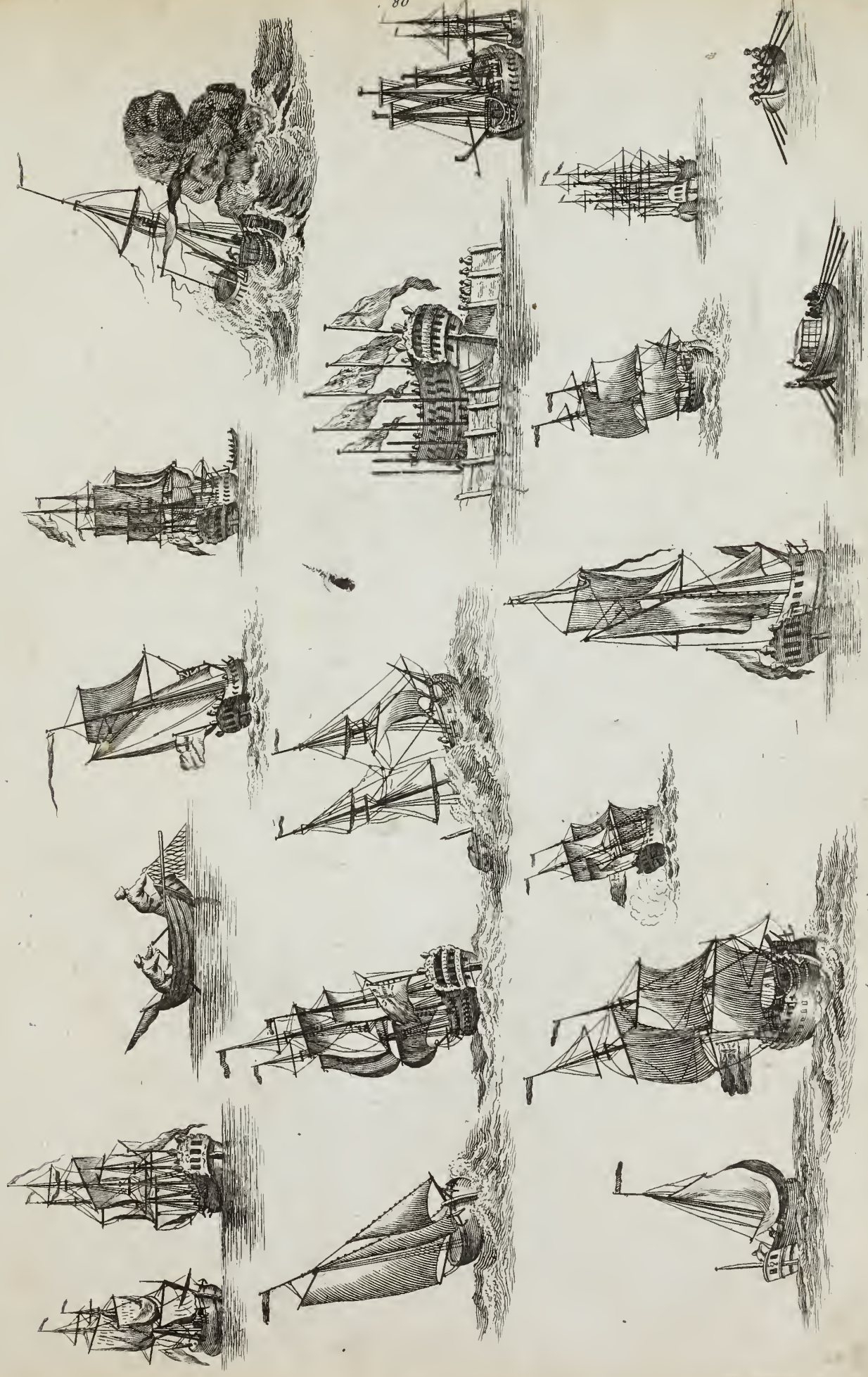








London: Printed for Robt. Sayer N^o. 53 in Fleet Street.



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